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To

Prof. B. B. Lal

धरागर्भात् समुद्धृत्य प्रत्नविद्यामहानिधिः
प्रकाशं येन चानीतः भारतस्य सुसंस्कृतेः ।
तस्मै श्रीव्रजवासीति लालोपाह्वपुराविदे
ग्रन्थोऽयं बलरामेण सादरं तु समर्पितः ॥

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INTRODUCTION

Iconography is the *vidyā* which explains the principles and the meaning of contemporary beliefs of the people as represented in the visual form. As a branch of study it also deals with the delineation of special features of the icons such as the *āsanas, mudrās, bhaṅgimās, varṇas* etc. As a handmade of religion Iconography guides and controls the religious art and determines the formal qualities as well. The increasingly developing religious beliefs together with the mythologies find their illustrations in art through the iconographic principles. In this respect, iconography is a language which translates the truth of religious dogmas into forms and provides them a meaningful existence. In the Indian context this branch of knowledge has developed a very intimate contact with the human beliefs—religious and psychological and has given forms to many such feelings and emotions, which are very common to life. It has also reacted quickly to the actions and inter-actions of religious behaviour of Indian people.

The data for the study of this subject has been provided by the literature and archaeology. The icons are found depicted on coins and seals and on the sculptures in stone, bronze, wood and clay. Even the inscriptions are useful for this study in the respects of indicating the antiquity of icons and in matters of identifications.

So far the literary sources are concerned, besides the general Indian literature, a vast material related to this branch of study is scattered in the

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ritualistic literature of the *Āgamas*, *Tantras* as well as in the *Purāṇas*. But the *śilpa* texts form the class by their own. They are really the results of the accumulated experience of generations of the *śilpins*. Most of the *śilpins* of the past have merged their individuality into the great system of accumulated *vidyā* of *pratimā* and have sanctified their knowledge by ascribing that to the mythical beings such as Matsya (in the Matsya Purāṇa), Hayagrīva (Agni Purāṇa), Mārkaṇḍeya (Viṣṇudharmottara Purāṇa) etc., to the *Ṛṣis*, such as Agastya (Agastyasakalādhikāra), Kaśyapa (Kāśyapaśilpa), Nārada (Nāradaśilpa), Nagnjit (Chitralakṣaṇa), Piśuna (Vāstuvidyā), Parāśara (Vāstuśāstra) and most noted among them, Viśvakarmā who has been credited with the authorship of Viśvakarmapaddhati, Viśvakarmaprakāśa, Viśvakarmaśāstra etc.

In the early mediaeval period this branch of knowledge appeared in the form of independent texts, foremost among them may be mentioned as *Mānasāra* (7th Cent.), *Mayamata* (8th Cent.), *Samarāṅgaṇasūtradhāra* of king Bhoja (11th Cent.), *Abhilaṣitārthachintāmaṇi* of Someśvaradeva III (12th Cent.), *Aparājitpṛcchā* of Bhuvanadeva (12th or 13th Cent.), *Chaturvargachintāmaṇi* of Hemādri (13th cent.), *Rūpamaṇḍana* and *Devatāmūrtiprakaraṇa* of Sūtradhāra Maṇḍana (early 16th Cent.), *Śilparatna* of Kumāra (late 16th cent.) etc.

In the long tradition of iconographic texts the *Śrītattvanidhi* of Śrī Mumuḍḍi Kṛṣṇa Rāja Oḍyāra, the king of Mysore of the late 19th century A. D. occupies an unique position for the reason that it presents the final summary of the iconographic knowledge on Śakti, Viṣṇu, Brahmā, Śiva and other minor gods and goddesses. The royal author is a compiler of the various *dhyānas* on gods and goddesses from various sources; from the Purāṇas to the Āgamas, from Tāntric kalpas to the local Māhātmyas; hence it has no less merit than those ancient works ascribed to the Ṛṣis. Thus, in the preface of the *Śrītattvanidhi* it is said :

"भिन्न भिन्न ग्रन्थेषु भिन्न भिन्न प्रकरणे उक्तानि तत्तदेवताराक्षणान्यत्र ग्रन्थे समानजातीयानां तत्तद्देवतादिलक्षणानामेकैकस्मिन्प्रकरणे सन्निवेशस्सम्पादितः। अत एवैतद्ग्रन्थोऽनेन महाराजेन कृतः महर्षिकृतमहानिबन्धवन्न महतां शिष्टानां परिग्रहाद्धीयते।'

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The present study is confined to the first chapter of the text out of nine. The text of our study is based on as many as 35 ancient texts,[1] mostly rare and not easily available.

In the first chapter of this study the problem relating to the antiquity and history of the pre-historic Mother-Goddess cult along with her formal qualities as represented in art has been discussed. The Universal aspect of the Mother-Goddess cult has been studied both in terms of the geographical extensions as well as in the time scale. In the Indian context the study of the cult has been made on the basis of the terracotta traditions from the time of Harappans to the time of the Guptas. How the Mother Goddess cult has attained supremacy through the fusion and inter-actions of various cults, Vedic and non-Vedic, also has been noted.

The second chapter deals with the conceptual idealisation of the Mother principle on the basis of the Śākta beliefs and her relationship with her secondary forms has been critically analysed.

How the Ādiśakti assumes numerous forms such as under the traditional categories (Navadurgas, Ten Mahāvidyās, Pīṭheśvaries etc.) has been discussed in the third chapter.

The study of the iconography of the Mahiṣamardinī and the Saptamātṛkās forms the part of the fourth chapter. Their forms as known from the Texts and the tradtions, of the Indian imagery has been analysed and where possible, their symbolism and mythology has also been taken into the consideration for the present study.

The fifth chapter deals with the iconography of the *patnis* of the three gods—Brahmā, Viṣṇu and Śiva.

---

1. The basic text are the passages from Nṛsimhaprāsada, Śoḍaṣīkalpa, Chaṇḍīkalpa, Lalitopākhyāna, Jñānārṇava, Śoḍhākalpa, Śaivāgama, Skandayāmala, Durgākalpa, Karṇāgama; Pratyṅgirākalpa, Mahālakṣmīratnakośa, Nāradasaṁhitā, Sudarśanasaṁhitā, Ahirbudhanyasaṁhitā, Vārāhīkalpa, Śyāmalākalpa, Tripurasundarīkalpa, Śāradātilaka, Padma Purāṇa, Mantraśāstra of Somanāthavallī, Śabaratantra, Siddhaśabaratantra, Indrākṣīkalpa, Bhavānīkalpa, Tulasīmāhātmya, Mārkaṇḍeya Purāṇa, Pāncharātra (kriyāpada), Atharvaṇarahasya, Aśvalāyanakalpa etc.

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In the sixth and the last chapter of the book an account of the Yoginis is given. No where else the Yoginis have received so much attention, particulary from the point of view of their iconography as known from her images and the literary accounts.

Though the present study is mainly based on the material from the Śaktinidhi of the *Śrītattvanidhi* a full use has been made of the vast iconographic material on the Śaktis found in the Purāṇas, the Śilpa and Āgamic Texts. How far the iconographic Śilpa Texts confirm or differ in the tradition of actual imagery is indicated with the help of 35 line drawings and with a number of photographs At the end, the relevant text of the *Śrītattvanidhi* is given.

I sincerely thank Prof. P. C. Chunder, the Union Education Minister, and Dr. N. R. Banerji, Director, National Museum, for encouragements in writing this book. I owe much to Sri B. D. Madhur for line-drawings and to Sri S. C. Ghildyal for the library assitance. I acknowledge courtesy of the Archaeological Survey, Govt. of India, for the photographs. Thanks are also due to Mss. Chaukhambha Orientalia for the publication of this book promptly. Finally, I apologise for the printing mistakes, which, unfortunately for me, have crept in, under the circumstances beyond my control. For that I depend upon the indulgence of the intelligent readers.

Vasanta Pañchamī
V. 2034 (A. D. 1978)

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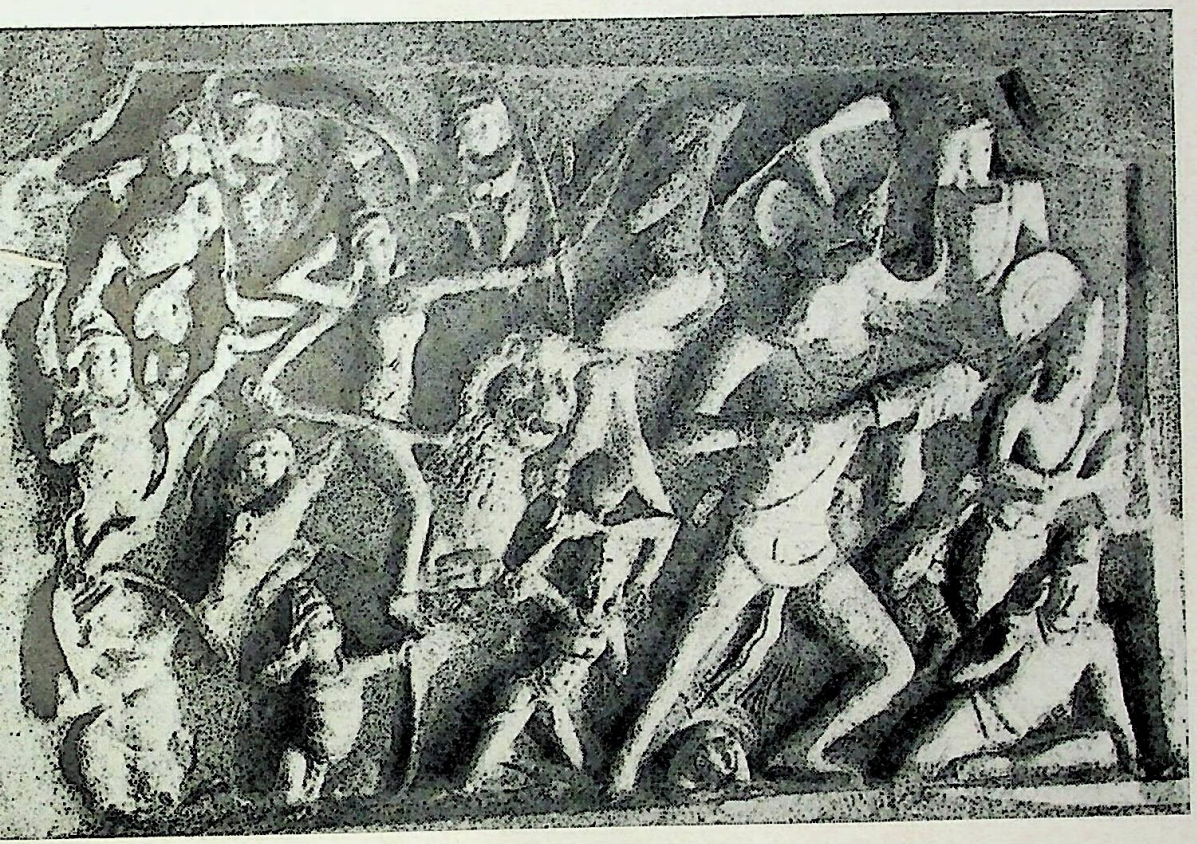

The manifestation of dynamic energy
Durgā fighting the Demon (Pallava, Mahābalipuram).

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I

UNIVERSAL MOTHER

One of the earliest characterstics of human behaviour is the worship of Mother Goddess. The archaeological discoveries of Mother Goddess figurines throughout the areas of pre-historic world, essentially the Eastern Europe, Western Asia, Persia and India indicate that the cradle land of the Mother Goddess cult was in the Southern Russian Steppes and Western Asia.[1] From these lands the cult spread with wide influence in Eastern and Central Europe at the beginning of upper Palaeolithic times and gradually, probably simultaneously, the cult was introduced in the pre-historic communities of Iran and a little later in Baluchistan and Afghanistan. Not only that the Mother Goddess holds high antiquity, but it seems that SHE is the earliest manifestation of the divine principle to be represented in a visual form in bone, ivory, stone and bas-relief with the maternal organs grossly exaggerated with pendulous breasts, broad hips, rotund buttocks and excessive corpulency suggestive of pregnancy.[2] Thus, her iconographic forms were fixed and individualised and she got the status of an Ultimate Goddess or Universal Mother, responsible for giving life, vitality and prosperity as early as in the upper Palaeolithic times between fifth to third millennia B. C.

As a symbol of common culture, India and Iran shared the worship of Mother Goddess in third and second millennia B. C. At various centres of Iran, such as Elam and Susa a number of Mother Goddess figurines have been found. They are rude female figurines holding the breast, often adorned with bracelets, pendants and necklaces.[3] These figurines are Mesopotamian counterparts under various names. These goddesses were hailed as the goddesses of fertility and abundance. Sometimes they were invoked against the enemies also.

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A large number of clay figurines representing females have been found at the pre- Chalcolithic and Chalcolithic sites in Baluchistan, Afghanistan and in the Indus valley. They are not play-toys. They represent cult goddesses. 'The uniformity of style, similarity of ornamentation and the wide area over which they were spread, forces the conclusion that these were religious figurines relating to cult worship of the goddess named variously such as Iris, Innini, Ishtar, Anahitā, Aditi etc. She is Earth Goddess. (Mahīmātā).[4] In the Vedic concept, as the goddess of Asuras she is Māyā and as the goddess of gods she is Aditi or Devamātā. This concept gained ground in the Purāṇic religion also.

The concept of Mahīmātā or the Earth Goddess[5] is primarily associated with the fertility aspect and motherhood. A number of female terracotta figurines show an infant at her breast or on the hip. Such figures representing the motherhood are the antecedents of 'Madona', the tradition of which continue far and beyond the Harappan cultures from the point of view of time and space. In the terracotta tradition of India, we find a large number of such figurines, holding child at various terracotta art centres of historical times.

The mother aspect of this goddess is variously represented in the terracotta art. Analysing the general features of the Indus valley, terracottas representing Mother Goddess may be summarised with Anand Coomarswamy as follows :[6]

(1) The nose is prominent, and formed by pinching up the clay together, so that it forms a projection continuous with the forehead.

(2) The eyes are large and round, and separately affixed.

(3) The lips are thick and separately affixed.

(4) Earrings are worn but are not very large.

(5) In some cases there is a choker-like necklace.

(6) The female figures wear a broad girdle, but are otherwise nude.

(7) The navel is generally indicated.

(8) The mount of Venus is not conspicuous.

Fig. 1
Harappan Mother Goddess from Mohenjodaro.

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(9) The breasts are not large, but are separately affixed.
(10) There are three kinds of head-dresses: fan-shaped,
(11) or with smooth lateral projections like horns which
(12) in one case are spirally twisted, forming a volute.
(13) The arms are held at the sides.
(14) as in one example, raised to the head.
(15) or as in another, the left arm is bent to support a child at the breast.

Some figurines from Harappa, represent the pregnant Mother Goddess with extended abdomen. Though their breasts are represented with pointed nipples, they appear to be full. Chanhudaro examples of pregnant Mother Goddess are like round pots with heads attached to them. The tradition of representing in clay the Mother Goddess as a pregnant woman is as old as Stone Age,[7] in the Aurignacian period. Several figurines from various pre-historic centres represent the theme of fertility, fecundity and motherhood. As fertility idols they are generally delineated with certain special features in which the essential central portion with the breasts, the belly, the sexual organs and the buttocks are always enlarged into a strongly modelled mass, while the arms (normally jointed in front) are small and frail. Such figures, commonly known as Venus, are most powerful and venerable images of women. Most famous among them are known as Venus of Willendorf, Menten, Lespungue, the Venus with horn from Lausell, Venus of Mazine etc. In the figurine of Venus of Willendorf conventional features of venus marked by little waist, no steatopygia, long and pendulous breasts, clearly marked nipples folded arms (occasionally) wide sexual triangle are carried to an extreme.[7]

These images certainly indicate that the earliest concept of divinity was mainly related to the form of mother creating and nourishing the world. Early hunters and food gatherers of pre-historic societies realised the significance of women in the process of food-production, pottery making, domestication and milking; therefore they deified the mother aspect of women and thus accepted the predominance of feminine principle (śakti).[8]

Another figure from Harappa showing the fertility aspect and pregnancy is represented on a seal. In this figurine a woman is represented with a plant coming out of her womb.[9]

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As mother, though she is represented mostly as a benevolent goddess the reverse of some of the terracotta figurines from Kulli represent the terrifying skull like aspect, which according to V. S. Agrawala are the Mother Goddess like Kālī or Chaṇḍikā of later times.[10]

A horned figure from Mohenjodaro needs comparision with Venus with horns from Lausell, though iconographically they stand apart with each other.[11]

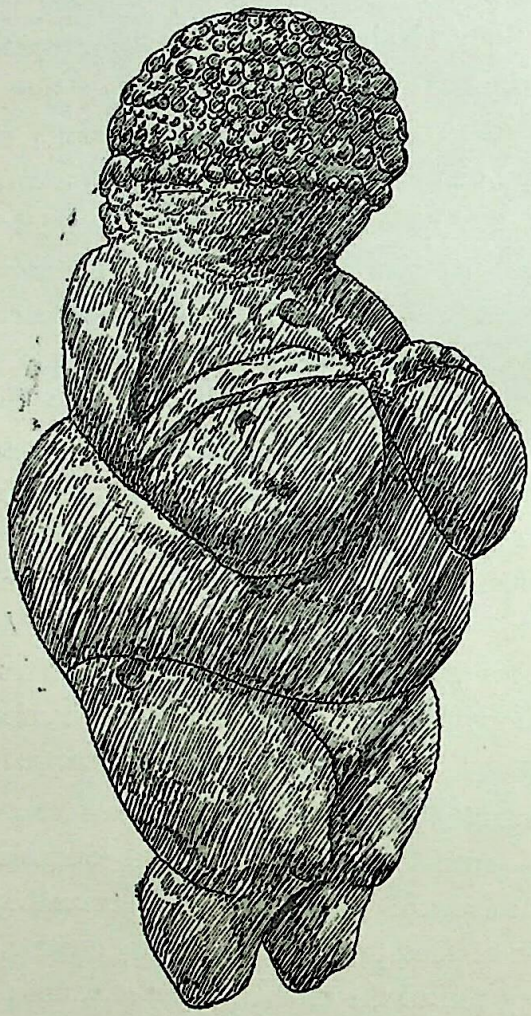

Fig. 2
Venus of Willendrof.

The aspect of nudity is noteworthy which is common not only to Indians and Sumerians but also to Aegean terracotta figurines. The prominent nose

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and thick lips of the Indus Valley terracottas are also similarly rendered as in the Sumerian Mother Goddess. Considering all these common features Glotz remarks that SHE the nude is the Great Mother. 'It is she who makes all nature bring forth. All existing things are emanations from her. She is the Madona, carrying the holy child, or watching over him. She is Mother of men and of animals too. She even makes the plants grow by universal fecundity, perpetuating the vegetative force of which she is the fountainhead.[12]

The above mentioned conception about the Mother Goddess figurines of the Aegean pantheon is quite true to Indian nude terracotta goddess, particularly, because the Indian Mother Goddesses are really the nearest cognates of Anahitā and Ishtar. Coomaraswamy points that the Indian goddess Aditi has much in common with the Babylonian Ishtar and with Śrī Lakṣmī of the later pantheon. In each case, great stress is laid on the life giving quality of the goddess. He further says that the Indian nude goddess was a goddess of fertility and popular as a household goddess among the non–Āryan communities. But later she became absorbed in the Brahmanical and Buddhist pantheons as Śaktis and ultimately became identical with the Great Mother, the supreme Devi of the Tantras.[13]

The Āryans had in their pantheon various goddesses such as Prithivī, Aditi, Ushā, etc. As an instrusive element, the Āryan culture for a time stood apart from those who were the worshippers of phallus and *yoni* representing the generative organs to symbolise fertility. Of course, for this aspect of force Āryans had their own goddess Pṛthivīmātā, the Earth Goddess. Compared with Dyus, Pitar, Prithivīmātā personified the fundamental forces of fertility fecundity upon which all life depended. But gradually more powerful, at the same time popular, elements of Mother Goddess cult, as cherished by the Harappans, superseded and wrapped the Vedic concepts of fertility and abundance. The process of this kind of transformation was through the concept of duality. Thus, it was conceived that the Creator is both, male and female. As the androgynous Creator he has produced his own consort from the female side of his nature. Thus this Creator, a deity of dual nature, one quiescent and the other active, his female energy (śakti) usually was personified as his wife, inseparable from him and joining with him in creation, sustaining and destroy-

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ing the phenomenal universe. In this way, as E. O. James points out, the worship of Mother Goddess received Brahmanical sanction by interpreting them as manifestations of Śakti personified in the aspect of consort. At a level śakti was interpreted as the eternal reproductive principle (prakriti) united with the eternal male principle (puruṣa) in the generation of the gods and the universe.[14]

The word 'Śakti' occurs more than a dozen times in the *Rigveda* and conveys the idea of powers of generation and fertilisation. Thus as the philosophical sense the idea of generation, meaning to give birth to the world of names and forms, played as important part in the post-Vedic connotation of 'Śakti' as the female creative principle fashioning the world out of her womb (sarvaprapancha janani).'[15]

The first and the foremost goddess of creativity is Vāk, conceived by the early Āryans as Mantra-Mother or Mātrikā Śakti. Her function is bestowing wealth and protection and looks in the association with Prajāpati. In the sublime concept Vāk pervades everything (RV. X. 125). Among other goddesses mentioned in the *Rigveda* are Ushā, Ilā, Sarasvati, Rākā, Sinivali, besides Aditi and Prithivi. Some of the above mentioned goddesses, though held with high esteem, could not, however attain the status of Great Mother or prime Mother Goddess. In most cases it is not possible to determine their anthropomorphic forms. It is, however, to be pointed out that the '*Rātrisūkta* (V. X. 127) devoted to Vāk has special application to certain śākta ritual, it is only Aditi who comes nearest to the all-powerful Great Mother Goddess. According to the Rigvedic hymns she is whatever has been born and shall be born.[16]

In the later Vedic period the feminine energy as the spouse of god becomes more common and as the result of this process we find several names of the goddess, occuring in different texts. Thus, Ambikā, the sister of Rudra, occurs in the *Vājasaneyī Saṁhitā* (III. 57) and *Taittirīya Brāhmaṇa* (16. 10 5-5). In the *Taittirīya Āraṇyak* (X. 10. 7) Durgā, Vairochanī, Kātyāyinī and Kanyākumarī are mentioned. The *Kena Upanishad* (III. 25) refers to Umā, the daughter of Agni. Durgā is also described as the daughter of Agni and connected with the sacrificial fire. The names of seven Kālis as the seven tounges of Agni occur in the *Muṇḍaka Upanishad* (1. 2. 4). They are Kāli,

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Karālī, Manojavā, Suiohitā, Sudhūmravarṇā, Sphulinginī and Visvaruchi. The Goddess under the names Bhadrakālī, Bhavānī and Durgā are referred to in the *Sāṅkhyāna* and *Hiraṇyakeśingṛha Sūtras* and in the *Taittirīya Āraṇyaka* : [17]

Thus, by the end of the Vedic period it seems that some of the goddesses gained supremacy in the Vedic pantheon also. The epics also show the prominance of Mother Goddess, even as Universal Mother (jaganmātā or Jagadambā). There are two *Durgāstotras* in the *Mahābhārata* (IV. 6 and VI. 23), *Harivamśa* also includes one, renowned as *Āryastava.*

Though this recognizes Durgā, Āryā, Kauśikī, Kātyāyinī etc. as Āryan goddesses, essentially the worship of Mother Goddess belonged mostly to common folk and non-Āryan communities. The *Āryastava* assigns the worship of Āryā or Durgā to the Śabars, the Barbaras and the Pulindas. We have seen that the nudity aspect of the Mother Goddess was an universal feature of the Mother Goddess cult. This aspect is specially noticeable in the forms of Śabarī, Parṇaśatari, Nagna–śabrī, Aparṇā etc.[18] The association of the other goddess cult with the aborigines and non-Āryan communities is further testified by the festival of 'sabarotsava, celebration on the tenth night in the autumn season.[19]

The symbolic representation of Mother Goddess was also prevalent in the Harappan communities where the worship of *yoni* was also a practice. Certain objects discovered at Mohenjodaro have their upper and lower surfaces undulating, while in some others the lower surface is flat but the upper one takes a quarter-foil form. These objects according to Marshall represent the *yoni*, the female organ of generation symbolising mother hood and fecundity.[20]

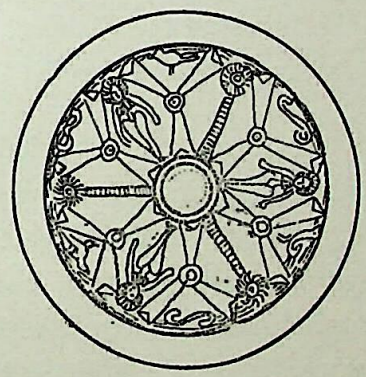

Fig. 3
A ring-stone from Patna

A large number of ring-stones discovered from the historical sites from Taxilā to Pātaliputra, such as Mathurā, Rājghāt, Kauśāmbī signify the continuation of the tradition of symbolic worship of Mother Goddess. These ring-stones are of hard sandstone in black, violet or slate colour and are of flat

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discoidal form. with or without a hole in the centre and showing the Mother Goddess in various combinations or only having plural geometrical patterns. These ring-stones are the objects of worship of Mother Goddess to be associated with the popular belief, particularly of the non-Āryans.[21] Anthropomorphic representation of Vedic goddess is to be seen in the Lauriya Nandangarh gold repoussé representing a nude goddess found from a Vedic burial. This goddess, according to Coomarswamy, is the figure of Aditi, the Earth-Goddess.[22]

Fig. 4
Repoussé gold plaque showing Earth Goddess from Lauriya Nandangarh.

The tradition of figuring Earth Goddess in clay was a prominent feature in Indian art of historical times. A large number of terracottas representing Mother Goddess and Earth Goddess have been found from Peshāwar, Taxilā, Mathurā etc. belonging to pre-Mauryan and Mauryan times. Most conspicuous iconographic features of these terracottas are the nudity, enormous breast and hips, position of arms to hold a child and the figures showing child sucking the breast of the Goddess. All these suggest that iconographically they are the representation of fertility goddess [23]

In the Śuṅga period, besides the change in the technical aspect, there is also a significant change in iconographic formulae of the terracotta tradition. On the technical aspect the moulding is preferred to appliqué. In iconography, two points of change are noteworthy. The aspect of nudity is subdued and the body of the fertility figures are much decked and concealed with ornaments and clothings. But, despite the clothing, particular care is taken (as is also the case in much of the Śunga and Early Kushāṇa stone sculptures) to show the details of the sex very clearly.[24] Coomarswamy compares these terracotta figures with contemporary sculptures and indicates that in these terracotta figures of fertility Goddesses, along with the figures of Mathurā rail pillars, the sexual parts are clearly shown as if to emphasise the source of fruitfulness.[25]

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The other feature of the Śuṅga terracotta female figurines is that they for the first time present some iconographic types associated with the feminine

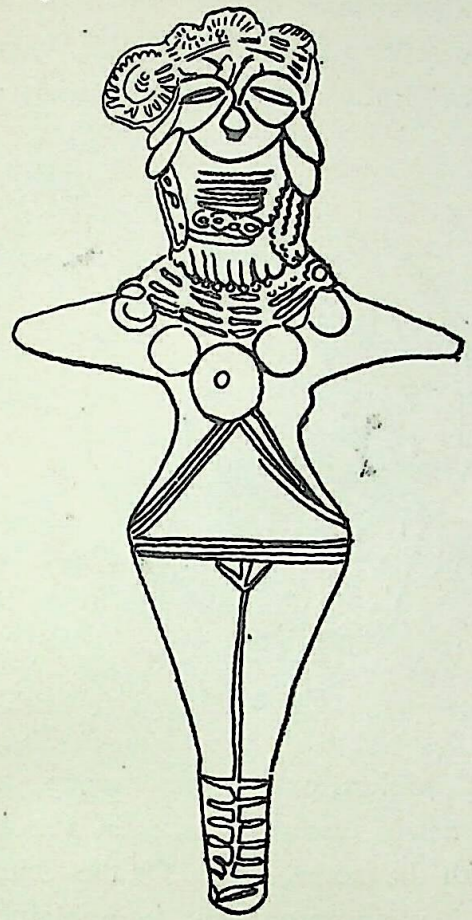

Fig. 5

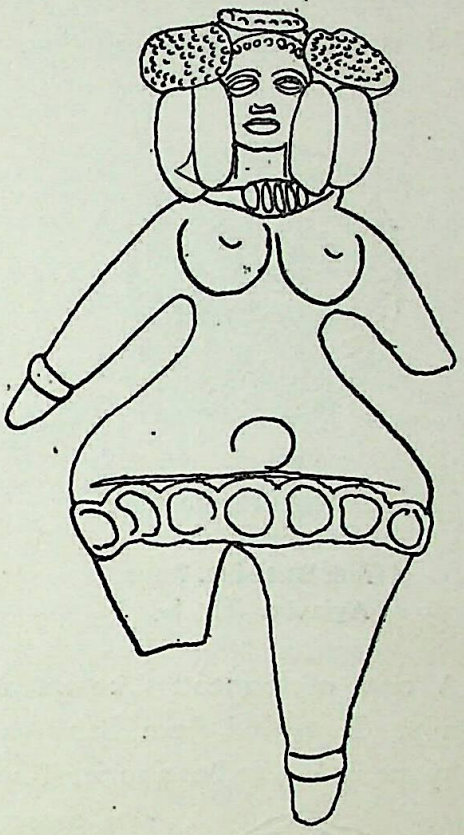

Fig. 6

Pre-Mauryan Mother Goddess figurines from Peśāwar and Mathurā

principle in the forms of *Śaktis* or goddesses other than the traditional Mother Goddess alongwith the *mithuna* figures. Iconographic types of the Śuṅga terracotta art present the figures of Śrī Lakṣmī, Yakṣiṇis and Vasudhārā etc.[26] The contemporary sculptural tradition in stone also recognizes the mother and fertility principles alongwith some iconographic types such as Śrī Lakṣmī or Gaja-lakṣmī or Abhiśeka Lakṣmī etc. The general delineatory features are the same as non-iconographic terracotta tradition. Both the traditions give emphasis on the nudity aspect, determinately showing the sex organ, developed breasts and broad hips.

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But a class of female terracotta figurines is of special interest. Such female figurines have, in place of the head, fully blossomed lotus with petals falling over the shoulders, alongwith other features of the Mother Goddess. Marshall identifies such figurines with the goddess Prithvi[27] and C.C. Dasgupta with the Mother Goddess.[28] I suggest the identification of such figurines with Śākambharī, the goddess of vegitation.

Fig. 7
Śākambharī the goddess of vegitation
(from Bhita Fig. 7 and Agiavīra Fig. 8)

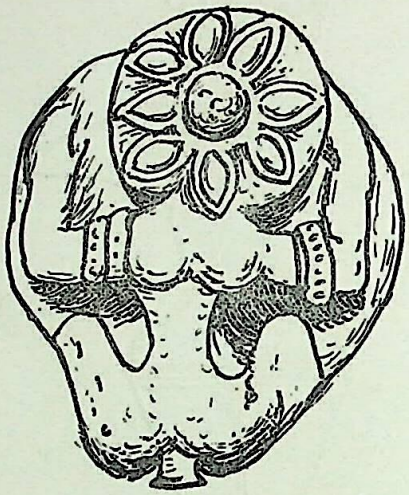

Fig. 8

A class of terracottas known as ageless or timeless group from Kauśāmbī, Ghosi and from Bansi—a newly discovered site in the Basti Distt. by me, is also to be associated with the mother–cult. On the technical aspect they are prominent in appliqué or additive technique and there delineation is summary, particularly of hands, fingers and legs. Eyes, pupils, nose and lips in most cases are separately applied and hair, fingers etc., are shown by notches or incisions. Mother aspect in some cases are suggested only by their holding a child at the left. Otherwise the traditional features of Mother Goddess such as nudity, and the indication of sex organ is conscipicuous by its

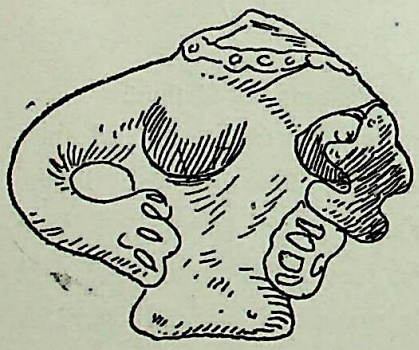

Fig. 9
Mother and Child
(Terracotta figurine from Bansi)

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absence. But the most peculiar feature of the archaic or ageless terracottas of Bansi is the expression of face which is grim and quaint suggesting the awe-inspiring aspect of the goddess. The peculiar religious stamp over the faces of these figures is also noteworthy and so also their occassional association with the lotus. The lotus, particularly with long stem, is symbolic of fertility as well as of prosperity which are the two significant aspects of the Mother Goddess.

Though *mithuna* figure has a history in Indian art from the 3rd century B. C. to 13th century A. D., but in terracotta art, it seems, it begins in the Śuṅga period. In such figures the physical union of man and woman has been sublimated to the status of divine copulation of *puruṣa* and *prakṛti*.[29]

In the Kuṣāṇa art female as well as mother aspect of the goddess find popularity in the sculptural as well as in the terracotta art. The Mother Goddess figurines have been found in amazing numbers from Taxilā, Mathurā, Ahichchatrā, Kauśāmbī, Rājghāt, Bhita, Basarh, Besanagar, Ghosi, Pātaliputra and Bansi.

Kuṣāṇa female terracottas, when representing Mother Goddess, follow the features of early tradition, marked by absolute nudity, prominent breasts, deep navel-mark and determinately emphasized sex organ. They also show a realistic modelling.[30]

The crude and ageless types of terracottas depicting variously the Mother principle were also popular in the post-Gupta terracotta art. The excavations of Ahichchatrā have yielded several terracottas of this class from the post-Gupta levels.[31]

Purely iconographic types of terracotta figurines, though less in number, represent the aspects of Mother Goddess in more than one ways. Generally they follow the iconographic principles of the contemporary sculptural traditions in stone, but the delineation is entirely different. They are crude in the Kuṣāṇa period and refined in the Gupta period. They mostly depict the goddess as the consort of the Great God Śiva. Thus Śiva–Pārvatī type is very common in the Gupta period and such icons have been found from Kauśāmbī, Rājghāt, Rangamahal, Bhita etc. Pārvatī is also shown in one of the terra-

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cottas from Mathurā holding Skanda.[32] At Mathurā in the Kuṣāṇa period, Mother and Child group of terracottas continue to flourish. At Bhatihara (Vārāṇasī) also almost a life size image in clay has been found and published by me.[33] The image is broken, only the child portion is partly intact. The child is held by the Mother. The fingers of the woman are clearly shown at the side and the back of the child. Mathurā has presented Hāritī, supporting a child in her arms. A figure of Vasudhārā with her emblem of the fish pair and a vase of gold is remarkably depicted in the terracotta art of Mathurā.[34]

In the terracotta art of Mathurā of the Gupta period more iconographic types persist; remarkable among them is the figure depicting the goddess Mahiṣāsuramardinī or Kātyāyinī killing or vanquishing the demon Mahiṣāsura. The goddess is shown four armed and her pose is effortless. The demon is shown almost like a docile being.[35]

Another terracotta piece depicting Ardhanārīśvara from Mathurā is interesting. This belongs to Gupta period but such figures date early in stone sculptural tradition. Such figures indicate the fusion of the Śakti and the Śaiva cults (Dakṣhiṇamārga and Vāmamārga).[36]

The representation of various goddesses on coins and seals is an interesting testimony of the development of iconic features and the cult of Śakti. Durga Prasad has noted the relationship of some symbols on punch-marked coins with the Śakti cult. Allan and J. N. Banerjea prefer to identify female figures on the die struck and cast coins, particularly the Pañchāla, Mitra series with the goddess Śri, Lakṣhmī, Gaja-Lakṣmī, and Durgā. J. N. Banerjea also feels that the coins of the Kuṇinda, which represent stag alongwith the goddess standing on lotus and holding a lotus flower in her right hand represent Lakṣmī born in human and animal forms.[37]

On one of the coins of Azes, as Gardner describes, is a female deity holding in raised right hand a flower and stands on lotus. Besides her there is a lion. Gardner tentatively identifies her with Lakṣmī, but on the basis of the association of the goddess with a lion, J. N. Banerjea identifies the goddess with Simhavāhinī Durgā.[38] Similarly, the coins of Maus also represent sam-

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Indian goddess probably Vaiśṇavī. The coinage of Huviṣka represents Umā (OMMO) the consort of Śiva.[39]

These examples are good testimony of the fact that by the time of Śakas, the worship of 'Śakti' was not confined to Indians only; it attracted the foreign tribes also.

The seals from Bhita, Rājghāt (Vārāṇaṣī) and Nālandā represent on the various goddesses such as Durgā, Lakṣmī, Gaja-Lakṣhmī, Sarasvatī and several Mātrikās, such as Vārāhī.[40]

How the cult of Mother attained supremacy among other gods and flourished in many forms under various names is a matter of interesting investigation. It seems that the fusion of prehistoric Mother Goddess tradition with the Vedic goddess tradition relating to Vāk and Sarasvatī is greatly responsible for the prominence of Śakti cult in the post-Vedic times. The identification of Rudra and Agni, the two Vedic gods, inaugurated the process of fusion of 'Śakti' and 'Śiva' (Rudra) cults. The seven fierce goddess such as Kālī, Karālā, Bhimā, Chaṇḍī, Chāmuṇḍā etc.[41] identified with the seven tongues of Agni, became associated with Śiva as the result of this fusion. All these goddesses represented the destructive, terrible, fierce and wrathful aspects of the energetic female (Śakti). The peaceful and benevolent aspect of the goddess was promoted through the identification of Vedic Vāk and Sarasvatī with the Mother Goddess. Vāk represented the power of wisdom and hence the goddess was called Vedamātā, Sarvavarṇā, Chhandasāma-mātā etc.[42] The Mother cult of pre-historic communities in her fertility aspect, emerged as the goddess Śri or Lakṣmī and thus became popular as the goddess of oppulance and represented the goddess in her generous and benevolent aspects.

The development of some schoolistic philosophies, such as Sāṅkhya and Vedānta (Advaita aspect) also gave strength to the cause of promotion of Sakti cult. The idea of the Sāṅkhya that the *puruṣa* is by nature inactive and *prakṛti* active in the proximity of *puruṣa* and similarly the concept of Advaita Vedānta that *Brahman* becomes the creator only when associated with *māyā*, the eternal power (nitya Śakti) really emphasised the goddess in her energetic as well as illusionary aspects. This *māyā* is none other than *prakṛti* while

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the *māyin* is *purusha*. Alternatively in the theistic sectarian concept they became Śakti and Śiva.[43]

Śakti, the embodiment of power, wisdom and capacity thus became the Mother par excellence who is Mahā Lakṣmī. She as Durgā killed the demons, as Devī revealed the knowledge and as Yoganidrā sent all creations to sleep.[44]

Śakti is also embodiment of various virtues and abstract qualities such as Chetanā (consciousness), Buddhi (intelligence), Nidrā (sleep), Kshudhā (hunger), Chāyā (shadow), Śakti (energy), Tṛṣṇā (thirst), Kshānti, (patience), Jāti (power of generation), Lajjā (modesty), Śānti (peace), Śraddhā (faith), Kānti (beauty), Lakṣmī (prosperity), Vritti (livelihood), Smṛti (memory), Dayā (compassion), Tuṣti (contentment), Mātā (motherhood) Bhrānti (error, defection), Vyāpti (all pervasiveness), Chiti (mind) etc. All these are the metaphysical exposition and manifold manifestations of the one Energy.[45] This concept of the *Devī Māhātmya* greatly enhanced the prestige of the Great Mother and established her superiority over other gods and goddessess. In this text the Great Goddess has variously eulogised in the terms of Ultimate[46] or Universal Mother (jagan-mātā or Jananimparā). This Supreme Mother (jananimparā) in the *Devī Māhātmya* (I. 55) is no other than the Universal Nature.[47] She is symbolised as the Earth (mahīsvarupā, XI. 4) which represents the great principle of Universal Motherhood and fertility not only for the world visible to our eyes, but also as the Mother of the whole creation (mātarjagatoakhilasya XI. 2) the only support of the world (ādhāra-bhūtā jagatstvamekā XI. 3) etc. Ultimately she has been invoked as one who among all created beings stands firm in the form of Mother.

या देवी सर्वभूतेषु मातृरूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमोनमः ॥

V. 31.

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3. *ibid.*, pp. 93-94.
4. V. S. Agrawala, *Indian Art*, p. 25; A. K. Coomarswamy, Archaic Terracottas, *Marg*, Vol. VI. p. 31-32.
5. In the *Devi Māhātmya* the goddess is eulogised as one who exists in the 'form of the Earth'. महीस्वरूपेण यतः स्थितासि XI. 4. It is not without significance that there is a reference to clay figurine of the Goddess. (देव्याः कृत्वा मूर्तिं महीमहीम XIII. 10) in the same text.
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10. *ibid.*, p. 25.
11. Marshall. *Indus Valley Civilization*, p. 20; B. P. Sinha, The *Śakti Cult and Tārā*, p. 47.
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13. *ibid.*, Vol. VI. pp. 31-32.
14. *The Cult of Mother-Goddess*, pp. 101-102.
15. G. N. Shastri, *The Śakti Cult and Tārā*, pp. 12.
16. B. P. Sinha, *ibid.*, pp. 48-49.
17. J. N. Banerjea. *Development of Hindu Iconography*, pp. 451. B. P. Sinha, The *Śakti Cult and Tārā*, p. 50. *Rigveda* refers to almost forty Goddesses. They are Usas, Rātrī, Sinivalī, Rākā, Gangu, Prithvī, Aditi, Prāṇī, Ditī, Swasti, Revatī, Purṇadhi, Anumati, Āpadevis, Sarasvati, Sindhu, Araṅyānī, Indrāṇī, Varuṇasī, Rudrāṇī, Āgneyī, Śaraṇyu, Sūryī, Śachi, Rodāsī, Śivā, Dakṣiṇā, Śraddhā, Dhiṣṇā, Ilā, Mahī, Bhāratī, Gaurī, Svāhā, Urvaśī, Alakṣmī, Kritvā, Nirriti, etc. *Indian Culture*, Vol. VIII, p. 66; P. Kumar; *Śakti Cult in Ancient India*, p. 10.
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39. *Ibid*., p. 136.
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41. *Classical Age*, p. 444. These goddesses are differently named in the *Muṇḍakopaniṣad*, Sipra, p. 6–7.
42. *Ibid*. pp. 444-445.
43. *Ibid*., pp. 444-445.
44. *Ibid*., 445.
45. *Devi Mahātmya*, V. 12-33.
46. यच्च किंचित्क्वचिद्वस्तु सदसद्वाखिलात्मके ।
तस्य सर्वस्य या शक्तिः सा त्वं किं स्तूयसे तदा । *ibid*, I. 83.
47. V. S. Agrawala, *Devi Māhātmya*, p. 178.

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II

SHE
IN HER PRIMARY AND SECONDARY FORMS

SHE, the Universal Mother is sometimes manifest and sometimes unmanifest; sometimes active and sometimes inactive. When unmanifest and inactive she is *guptarūpī Durgā*. In that capacity she is the perennial source of life in this world. The animate and inanimate is created out of HER.[1] She is the supreme power over all. In this form she is also described as Mahāmāyā (Great illusion) or Yoganidrā. She as Mahāmayā is described as follows :

"She is eternal having the universe as Her form. All these worlds are Her manifestations. Even so, She is incarnating in many fold ways. When She becomes incarnate for fulfilling the divine purpose, She is said to be born in the world, though She is eternal.[2]

Brahmā prays her saying, 'This universe is upheld by you. The world is created by you and the creation is protected by you. Oh Goddess ! at the end of the time you also consume it. In creation you are the creative force. In its maintenance you are the protective power. In its dissolution you are the destructive power—thus the totality of the world-form is thyself. You are the primordial *prakṛti* which brings into force the triple *guṇas*.[3] She is further invoked as the soul of everything ! Whatever or wherever anything exists the power of all that is yourself. You are the creator of all gods, even of Brahmā, the creator, Viṣṇu, the protector and Śiva, the destroyer. They all are your manifestation.[4]

Again the Ṛṣi Mārkaṇḍeya praises her as the eternal goddess who constitutes the energy of creation, permanence and the destruction, the abode

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of the *guṇas* (*sat*, *rajas*, and *tamas*). Brahmā in the *Devī Māhātmya* describes her as the primordial *prakṛti* which brings into force the triple *guṇas*. She, although eternal, incarnates again and again and protects the world.[5]

The mystery of 'Her' manifestations is fully explained in the *Prādhānika Rahasya* and *Vaikṛtika Rahasya*.

The *triguṇamayī* Mahālakṣmī who is manifest as well as un-manifest is the primordial energy (ādiśakti) pervading the *Brahmāṇḍa*. This primary goddess Mahālakṣmī assumes various forms of pacific and terrific characters.[6] In her concrete form this Mahālakṣmī is a four armed deity holding a citrus (mātuliṅga), a mace (gadā), a shield, (kheṭa) and a cup (pānapātra). Over her head she bears *nāga*, *liṅga* and *yoni*. She is of golden colour.[7]

The primary goddess thus conceived, is variously described in different texts. In the *Rūpamaṇḍana* and *Aparājitapṛcchā* Mahālakṣmī is described as follows :

One of the hands of the *devī* should be in the boon-bestowing pose (vara) and the rest three should show a trident (triśula), a shield, (kheṭaka) and a cup (pānapātra).[8] Thus, the *Rūpmaṇḍana* does not recommend citrus and mace, which is suggested in the *Prādhānika Rahasya*. According to the *Rūpamaṇḍana* and *Aparājitapṛchā* the Primary Goddess Mahālakṣmī should also show Śiva and Nāga (nīlakaṇthatathānāgam) over her head. In the *Prādhānika Rahasya* as noted above it is said that she should hold on the head *nāga*, *liṅga* and *yoni*. In the *Vaikṛtika Rahasya* it is recommended that one of the hands of the goddess should show *śṛphala* instead the *mātuliṅga*.

In the *Śritattvanidhi* the Goddess Mahālakṣmī is described as of coral colour and has eighteen hands. In these hands she holds a rosary, (akṣa) the *śruka*, an axe (paraśu), a club (gadā), a thunderbolt (kuliśa), a lotus (padma), a bow (dhanu), the *kundikā*, a staff (daṇḍa), a spear (śakti), a sword (asi), a shield (charma), a lotus (jalaja), a bell (ghaṇṭā), a cup (surābhājana), a trident (śūla), a noose (pāśa), a disc (sudarshan chakra) *S. T.* 4.

This account of the goddess is in accordance with the *Haṇḍikalpa* which adds that she should be shown standing on the lotus. The *Vaikṛtika Rahasya* confirms this description of Mahālakṣmī so far as the number of hands are con-

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cerned, but there is difference in the description of the weapons in the hands. The hands of the goddess according to this text should show a rosary (akṣmālā), a lotus (kamala), an arrow (bāṇa), a sword (khaḍga), a thunderbolt (vajra), a mace (gadā), a discus (chakra), a trident (triśula), an axe (paraśu), a conch (śaṅkha), a bell (ghanṭā), a noose (pāśa), a spear (śakti), a staff (daṇḍa), a shield (charma), a bow (dhanuṣa) and a kamaṇḍlu. She takes her seat on the lotus and in her, all the goddesses take their abode (sarvadevamayī) [9]

It is to be pointed out that in the earliest part of the *Devī Māhātmya* as Yoganidrā she is conceived as a ten armed goddess of which nine show a sword, a spear, a club, a disc, a conch, a bow, the arrows, a sling and a mace. As only nine *āyudhas* are enumerated, either she shows one of the hands in the *varada* pose or she with one hand is engaged in attacking the demons Madhu and Kaitabha.[10]

The manifested form of the Mahālakṣmī includes one of her primary forms also.

This manifested form of the Mahālakṣmī retains the same name and characteristics as of primary Mahālakṣmī in her secondary form also. This form of the goddess represents the *rajoguṇa*. The *sata* and *tamas* aspects of the great goddess Mahālakṣmī are manifested as Mahākālī and Mahāsarsvatī,[11]

Mahākālī in whom the *tamoguṇa* predominates, is four armed goddess and of blue colour (añjana). She is very terrific in form and is decorated with skull-garland. She holds a sword (khaḍga) a cup, (pātra), skull (śira) and a shield (kheṭaka). She has big and bulging eyes and protruding teeth. On her bust she holds a corpse (kabandha).[12]

The primary goddess Mahālakṣmī when assumes secondary form as Mahākālī is also known as Mahāmāyā, Kṣudhā, Tṛṣṇā, Nidrā, Ekavīrā, Kālarātrī and Duratyā.[13]

In the *Viṣṇudharmottara Purāṇa* the goddess Mahākālī is described similarly. But here she is said to have only eight hands. As an eight handed goddess, according to *Karṇāgam* she should be shown with a conch (śaṅkha), a

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disc (chakra), a club (gadā), a pot (kumbha), a pestle (mūsala) and an elephant goad (aṅkuśa), a noose (pāśa) and a thunderbolt (vajra).[14]

In the *Śrītattvanidhi* it is recommended that the goddess Mahākālī should be shown with eight hands, holding in them a sword (khaḍga), a disc (chakra), a mace (gadā), a bow (chāpa), an iron rod (parigha), a spear (śula), a sling (musudi), a head (śira) and a conch (śaṅkha). Her colour is described as of smoke or black resembling the colour of cloud. She is described as three eyed and her whole body is decked with ornaments. *S. T.* 3.

As the general feature of the goddess. it is said that she has distended eyesand has thin waist (viśhālalochanānārī babhaūva tanu madhyamā).

In this form, according to the *Śrītattavanidhi* she is the slayer of Madhu and Kaitabha.

Mahākālī in the tāntrika concept is superior to Kāla which represents the destructive power (jagatsamhārakāraka).[15] She as Kālī absorbs even the evil forces of the Kāla. For everything she is the primary force.[16]

In the *Mahānirvāṇa Tantra* (5. 140) Kālikā, who is *arūpa* (un-manifest) is known as the mother of the Kāla. She assumes forms according to her respective *guṇas* (primeval element) as kriyā (the action), i.e. for actions of the destruction she needs *tamoguṇa* and is of black colour. When she is inclined to create, she is of red colour and embodies *rajoguṇa*. While preserving she assumes the colour of white and represents *satoguṇa*.[17]

It is to be pointed out that in the *Vaikṛtika Rahasya* Mahākālī is also described as the Yoganidrā of Viṣṇu and the abode of *tamoguṇa*. Pressed by Brahmā she took the form of Mahākālī to kill Madhu and Kaitabha. She has ten faces, ten arms, ten legs and thirty eyes. Her complexion is black like *añjanā*.[18] In her hands she holds a sword, arrows, a club, a spear, a disc, a conch, a mace, a sling, a bow (kārmuka) and a head from which the blood falls drop by drop.[19]

This axtra-ordinary form of Mahākālī has partial resemblance with the description of Yogamāyā given in the *Devī Māhātmya*. Here though the goddess is described as having ten legs or ten faces or thirty eyes, the weapons she has in her hands are a sword, a spear, a club, a disc, a conch, a

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bow, the arrows, a sling and a mace. Her face is terrible (ghora). As only nine weapons are enumerated and hands are ten, possibly she holds arrows in two hands, as she shows club and mace, in the other two hands.[20] Yoganidrā in the *Viṣṇudharmottara* has altogether a different description. According to this text she is to be shown in the reclining pose on the couch. She has two hands and in one of the hands she has a cup (pānapātra).[21]

In the *Śrītattvanidhi* the image of Yoganidrā is described almost in the similar way. She is said to be of black complexion and her two hands hold a noose (pāśa) and a cup (pātra) [*S. T.* 34].

As Mahākālī she exercises control over Brahmā at the times of creation and brings world into existence. At the time of *pralaya*, the universal destruction, she is Mahāmārī. She, at the time of preservation, is Lakṣmī the bestower of wealth as well as Alakṣmī or Jeyeṣṭhā the destroyer of wealth.[22]

The *satoguṇa* of Mahālakṣmī has manifested in the form of Mahāsarasvatī. She is of white complexion and has four hands. In them she shows a rosary (akṣamālā), a goad (aṅkuśa), a lyre (vīṇā) and a book (pustaka).[23] She is named variously by the great goddess Mahālakṣmī. Thus she is known as Mahāvidyā, Mahāvāṇī, Bhāratī, Vāk, Sarasvatī, Āryā, Brāhmī, Kāmadhenu, Vedagarbhā, Dhīśvarī etc.[24]

As Mahāsarasvatī she is described as the most beautiful of all beauties and exceedingly good-looking.

In the *Vaikṛtika Rahasya* she is described as an eight armed goddess holding an arrow, a spear, a disc, a conch, a bell, a ploughshare (lāṅgala) and a bow named kārmuka.[25]

She is said to have born from Gauri (Gaurīdehātsamudbhutā). The same is the description of her in the *Śrītattvanidhi*. In this text she is described as holding a bell, a spear, a plough, a conch, a pestle, a disc, a bow, an arrow in her eight hands. She does not show the book in any of her hands. This goddess is a slayer of Śumbha *S. T. S.*

In the Uttara Charita of the *Devī Māhātmya*, however this goddess is said to have fought with Śumbha as Ambikā and not as Mahāsarasvatī.[26]

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In the *Devī Māhātmya* it is said that when Śumbha charged her that she is fighting under the strength of others the Devī explained her mystery to him by saying that 'I am all alone in the world here. All these goddesses fighting for me are my own powers. Upon this all the Mātrikās entered her person, which was just the form of Ambikā.[27]

Further, the goddess explained, 'Through my power I stood here in any forms; all that has been withdrawn by me and now I stand alone.[28]

The form of this Ambikā is not described in the *Śritattvanidhi*; but in the *Lakṣaṇa Samuchaya* she is described as seated upon a lion. She has three eyes (trayākṣā). She is adorned by a number ornaments, Her four hands hold a mirror, a sword and a shield. Her one of the right hands is held in the *varada* pose.[29]

Thus, the great goddess Mahālakṣmī assuming to secondary forms (Mahākālī and Mahālakṣmī) and retaining one primary form (as Mahālakṣmī or Lakṣmī) helps the creation, protection and destruction of the universe. But they alone do not come into action. All these three goddesses divide their persons into two halves; one male and the other female. As female aspect they retain the same name and the similar charactertistics. As male aspects, Mahālakṣmī created Viṣṇu as her male counterpart. So also Mahākālī and Mahāsarasvatī created Śiva and Brahmā out of them as their male counter parts. This they did under the instruction of the primary goddess Mahālakṣmī.[30]

The symbolism of this becoming may be explained as follows : It is the eternal principles of formlessness which assumed forms of male and of female. Both are one and the same. He is *Deva* as well as *Devī*. This imagination fully corresponds to the concept of *tvam strī tvam pumān* of the Vedic metaphysics.[31]

The *Vaikṛtika Rahasya* explains the principle of their union with their male counterparts with reference to their actions for this universe.

Thus Mahākālī manifested into two Śiva and Sarasvatī, Mahālakṣmī created Brahmā and Lakṣmī and Mahāsarasvatī produced Viṣṇu and Gaurī. All these gods and goddesses came into action forming their union with their male counterparts. Their respective unions were according to this order. Lakṣmī married to Viṣṇu, Gaurī to Śiva and Sarasvatī to Brahmā.

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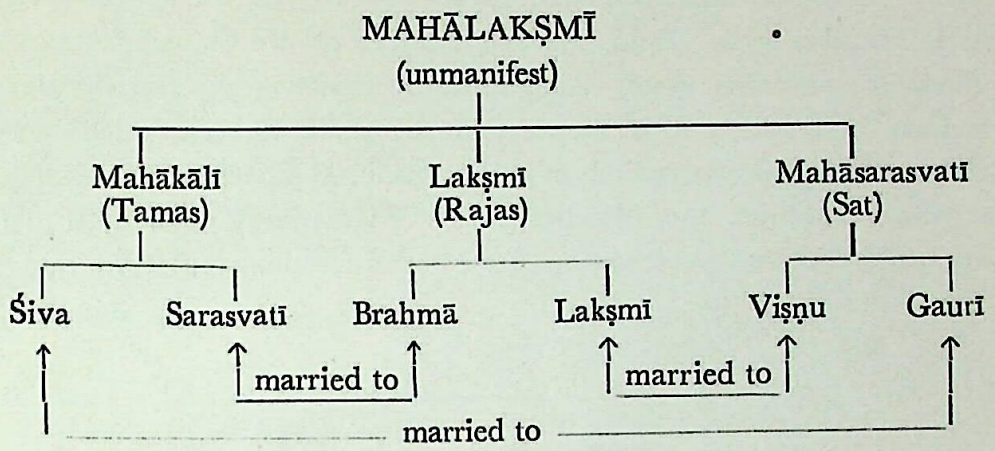
The whole sequence of one becoming into many is explained as follows :



Brahmā and Sarasvatī create the universe, Viṣṇu and Sarasvatī preserve it and Śiva and Gaurī are engaged in the act of destruction.

The forms of Mahālakṣmī, Mahākālī and Mahāsarasvatī having eighteen, ten and eight hands, described above have significant place in the *Samiṣṭa pūjā*. In this form of worship the three goddesses having four hands, (prādhānika mūrtis), are worshipped alongwith eighteen handed Mahālakṣmī, ten handed Mahākālī and eight handed Mahāsarasvatī in the forms of *Vaikṛtika mūrtis*. In this composition, Gaurī and Śiva, Viṣṇu and Lakṣmī, Brahmā and Sarasvatī also had their place. Their situation in the *Samiṣṭa pūjā* are explained in the following diagram :—

Śiva-Gaurī	Brahmā-Sarasvatī	Viṣṇu-lakṣmī
4 armed Mahākālī	4 armed Mahā Lakṣmī	4 armed Mahā Sarasvatī
10 armed 10 faced Mahākālī	18 armed Mahā Lakṣmī	8 armed Mahā Sarasvatī

The above account suggesting the supermacy of one Mahālakṣmī over all other gods and goddesses is not an original concept in the Śakti worship.

The theistic secterianism which grew fast after the Kuṣāṇa period in India created a tendency among the *upāsakas* to conceive their *upāsya* as infinite and

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ultimate god analogous to the Vedic concept of *Brhman* from whom all other elements—divine or human or material take their origin. Thus, for the Śāktas the ultimate source was SHE and for the other sects—Śaiva or Vaiṣṇava was He, the Śiva or the Viṣṇu. Out of this SHE or He the whole pantheon of Gods or goddesses grew. Among the Pānchrātras, this concept played a prominent roll where it is shown that the whole of *chaturvimsati mūrtis* of Vāsudeva-Kṛṣṇa has evolved out of one un-manifest Ādikeśava.[32] Among the Māhāyāna Buddhists this idea prevailed. There also it is conceived that the whole of the Buddhist pantheon has grew out of one un-manifest Ādi Buddha.[33]

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References

1. *Devi Māhātmya*, I. 54, 56–57.
2. नित्यैव सा जगन्मूर्तिस्तया सर्वमिदं ततम् ।
   तथापि तत्समुत्पत्तिर्बहुधा श्रूयतां मम ॥
   देवानां कार्यसिद्ध्यर्थमाविर्भवति सा यदा ।
   उत्पन्नेति तदा लोके सा नित्याप्यभिधीयते ॥
   Ibid., I. 64–65.
3. त्वयैतद्धार्यते विश्वं त्वयैतत्सृज्यते जगत् ।
   त्वयैतत्पाल्यते देवि त्वमत्स्यन्ते च सर्वदा ॥
   विसृष्टौ सृष्टिरूपा त्वं स्थितिरूपा च पालने ।
   तथा संहृतिरूपान्ते जगतोऽस्य जगन्मये ॥
   Ibid., I. 75–76.
   प्रकृतिस्त्वं च सर्वस्य गुणत्रयविभाविनी ।
   Ibid., I. 78.
4. *Ibid.*, I. 82–84.
5. *Ibid.*, I. 78.
6. सौम्यासौम्यतराशेषसौम्येभ्यस्त्वतिसुन्दरी ।
   Ibid., I. 81.
   सौम्यानि यानि रूपाणि त्रैलोक्ये विचरन्ति ते ।
   यानि चात्यर्थघोराणि तै रक्षास्मांस्तथा भुवम् ॥
   Ibid., IV. 26.
   अतिसौम्यातिरौद्रायै नतास्तस्मै नमो नमः
   Ibid., V. 13.
7. मातुलिङ्गं गदां खेटं पानपात्रं च बिभ्रती ।
   नागलिङ्गं च योनिं च बिभ्रती नृप मूर्द्धनि ॥
   तप्तकाञ्चनवर्णाभा तप्तकाञ्चनभूषणा ।
   Prādhānika Rahasya, 5-6.
8. वरं त्रिशूलं खेटञ्च पानपात्रं च बिभ्रती ।
   नीलकंठ तथा नागं महालक्ष्मी प्रकीर्तिता ॥
   Rūpamaṇḍana, V. 35; *Aparājita Pṛcchā*, 225-28.
9. खड्गिनी शूलिनी घोरा गदिनी चक्रिणी तथा ।
   शङ्खिनी चापिनी बाणभुशुण्डी परिघायुधा ॥ *Devi Māhātmya*, 1. 80–81.
10. *Vaikṛtika Rahasya*, 2–3.
11. *Ibid.*, 2, 7.

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12. सा भिन्नाञ्जनसंकाशा दंष्ट्राङ्कितवरानना।
विशाललोचना नम्री बभूव तनुमध्यमा॥
खड्गपात्रशिरः खेटैरलंकृतचतुर्भुजा।
कबन्धहारं शिरसा बिभ्रणा हि शिरःस्रजम्॥
Prādhānika Rahasya, 8–9.

13. *Ibid.*, 12.
14. *Elements of Hindu Iconography*, Vol. I. pt. 2, pp. 117, 358.
15. *Mahānirvāṇa Tantra*, p. 382.
16. कालसंकलनात् काली सर्वेषामादिरूपिणी।
Tantrāloka, 6.39, *Bhāratīya Pratīka Vidyā* p. 185.

17. *Ibid.*, p. 194.
18. योगनिद्रा हरेरुक्ता महाकाली तमोगुणा।
मधुकैटभनाशार्थं यां तुष्टावाम्बुजासनः॥
दशवक्त्रा दशभुजा दशपादाञ्जनप्रभा।
विशालया राजमाना त्रिंशल्लोचनमालया॥
स्फुरद्दशनदंष्ट्रा सा भीमरूपाणि भूमिप। etc.
Vaikṛtika Rahasya, 2–4.

19. खड्गबाण-गदा-शूल-चक्र-शङ्ख-भुशुण्डिभृत।
परिघं कार्मुकं शीर्षं निश्च्योतद्रुधिरं दधौ॥
Ibid., 5.

20. *Devī Māhātmya*, I. 81.
21. *Elements of Hindu Iconography*, Vol. I. pt. II, p. 122.
22. *Ibid.*, Vol. I. pt. II, p. 355.
23. अक्षमालाङ्कुशधरा वीणापुस्तकधारिणी।
Prādhānika Rahasya, 15.

24. *Ibid.*, 16.
25. दधौ चाष्टभुजा बाणमुसले शूलचक्रधृत।
शङ्खं घण्टां लाङ्गलं च कार्मुकं वसुधाधिप॥
Vaikṛtika Rahasya, 15.

26. *Ibid.*, 14; *Devī Māhātmya*, X. 6.
27. एकैवाहं जगत्यत्र द्वितीया का ममापरा।
पश्यैता दुष्ट मय्येव विशन्त्यो मद्विभूतयः॥
ततः समस्तास्ता देव्यो ब्रह्माणीप्रमुखालयम्।
तस्या देव्यास्तनौ जग्मुरेकैवासीत्तदाम्बिका॥
Ibid., X. 5, 6.

28. *Ibid.*, X. 8.
29. *Elements of Hindu Iconography*, Vol. I. pt. II, pp. 117, 358.
30. *Prādhānika Rahasya*, 14–27.
31. V. S. Agrawala, *Devī Māhātmya*, p. 5.
32. Balram Srivastava, *Rūpamaṇḍana*, p. 49–54.
33. B. C. Bhattacharya, *Indian Buddhist Iconography*, p. 43.

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III

SHE–THE DURGĀ
FROM ONE TO THE MANY

Durgā is one who is 'Beyond the reach'[1]. But in other explanations she is one, who destroys difficulty and affliction[2] and also removes the terror. In this context she has been described as assuming many forms out of one, besides the emanatory forms, which comesforth out of the Ādiśakti Mahālakṣmī, discussed above. It is also to be observed that the various names given by Mahālakṣmī to her various emanatory forms are not mere synonyms. They in due course adopted different forms, character and attributes. The theory of incarnations also has influence in the course of development of Śakti pantheon. Thus, we find a number of incarnatory forms of the goddess. Then there were the concept of collective goddesses, which presented a number of goddess-forms in groups, such as Navadurgā, Saptamātā, Ṣaḍgaurī, Ten Mahāvidyā, Chakradevī, Aṅgadevī, Pīṭheśvarī etc.

In the *Śritattvanidhi* these groups are not fully described. Chakradevis and Aṅgadevis are summarily mentioned while the important group of goddess namely Ṣaḍgaurī is ingnored[3]. There is no apparant discussion on the Śāktapīthas or Pīṭheśvaries, as the collective goddesses. But nearly two dozens Pīṭheśvaries as separate Durgās are described in the *Śritattvanidhi*. It is interesting that *Śritattvanidhi* presents two lists of Navadurgās.

First we take the account of incarnatory forms of the goddess.

The goddess herself explains the mystery of her incarnatory forms which is in accordance of the respective *yugas*. She says 'whenever trouble shall arise on accounts of the Dānavas I shall become incarnate and destroy the enemies.' Thus she says that to destroy Śumbha and Niśumbha in the 28 *yuga* of Vaivasvat Manu she will be born of the womb of Yaśodā in the house of the King

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Nanda and will be named as Nandā and will reside at Vindhya mountain. Her name would also be Vindhyavāsinī Durgā. Then again to kill the descendants of Vipracitta she will be known as Raktadantā, a form of Chāmuṇḍā. Next, when there would be no rain, no water for hundred years, she will appear as Śātākṣī to be looked by Munis with a hundred eyes. At that time she will support the whole world with life sustaining vegetables, born out of her body. Then she will be known as Śākambharī. She will have the celebrated name Durgā when she will kill the demon named Durgama. She assuming the huge form (Bhīmarūpā) at the mountain of Himachala protected the *munis*, therefore she became famous as Bhimādevī. Lastly she killed the great asura Aruṇa causing great havoc in the three worlds by taking a bee like form comprising innumerable bees hence shall be praised by the people under the name Bhrāmarī.[4]

In some of the Tāntric texts she has been conceived as many according to her different ages. Thus when she is one year age she is Sandhyā, when two years old, she is Sarasvatī, when seven years old she is Chaṇḍikā; when eight years old she is Śāmbhavī, when nine, she is Durgā or Bālā, when of ten, she is Gaurī, when of thirteen, she is Mahālakṣmī, and when of sixteen years old she is worshipped as Lalitā.[4]

NAVA DURGĀ

Besides the incarnatory forms of the goddess *Śritattvanidhi* gives special stress on the iconography of Navadurgā. As stated above, this text presents two lists of Navadurgā.

The first list is traditional one. It includes the names of Śailaputrī, Brahmachāriṇī, Chandakhaṇḍā, Skandadurgā, Kuṣmāṇḍā, Kātyāyinī, Kālarātrī, Mahāgaurī and Siddhidāyinī. If this list is compared with *Devī Kavacham* there are two variations. One that the third devī is generally known as Chandraghaṇṭā rather than Chandrakhaṇḍā. And the other, that while Skandā or Skandamātā occupies the forth place in the *Śritattvanidhi*, it has the fifth place in the *Devī Kavacham*.[5]

The iconography of these goddesses are described in the *Śritattvanidhi* on the basis of a number of Śaivāgamas Thus it is said that all these nine Durgās are black in complexion. (sarveṣām syāmavarṇaḥ).

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Śailaputrī, the first of the list wears the crescent (ardhachandra) on the forehead and shows two hands holding a trident (śula) in one of the hands. Her mount is bull. (*S. T.* 51)

Brahmachāriṇī is the second Durgā and has four hands. She holds lotuses (padma) in two hands and in the rest of the two hands she has a rosary (akṣamālā) and a water pot (kamaṇḍalu) (*S. T.* 52).

In some description she is a two armed goddess holding a rosary and a water pot.[6]

The third Durgā, Chandrakhaṇḍā or Chandraghaṇṭā has the mount, a kite. Her hands and emblems are not described in the Text. But it is said that she is of angry look. (*S. T.* 53)

The forth Durgā is Skandadurgā or Skandamātā, who always bestows the good fortune, mounts on a lion and shows lotuses in her two hands (*S. T.* 54).

Kuṣmāṇḍā Durgā or Kusmāṇḍī has in two hands a pūrṇa Kalaśa[7] full of wine and a lotus. She is wet with the blood (rudhirāmplut) (*S. T.* 55).

Kātyāyinī the sixth of the list is the destroyer of demons (dānavas), bestower of good fortune (śubham), and mounts the lion. She holds her sword (Chandrahāsa) drawn to kill the demon. (*S. T.* 56)

Kātyāyinī is same as Mahiṣamardīnī as well as Chaṇḍeśvarī of the *Śritattvanidhi.* The description of these goddesses will be discussed in detail elsewhere.

No specific detail is given in the text of *Śritattvanidhi* about Kālarātrī. She is a goddess of fearful look and has grim face. She is of black complexion. Elsewhere in the same text (*S. T.* 130), She has been described as having a single braid of hair. She has *Japākusuma* as her ear-ornament. She is naked and rides on ass. Her lips are hanging. She is bathed in oil. In her hands she holds a human head severed from the body. In her legs she has the of metalic wire.[8]

In the *Mūrti Rahasya* the goddess Kālrātrī is said to be the same as Bhīmā, who holds a sword, a cattledrum, a head and a drinking pot. Her colour is black.[9]

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Mahāgaurī the giver of pleasure to Mahādeva Śiva is the bestower of good fortune. Her garments are white and she rides on a white elephant. Her emblems in the hands are not mentioned in the *Śritattvanidhi.* (*S. T.* 58)

The goddess Siddhīdāyinī Durgā, the ninth of the list is described here as served by the Siddhas, Gandharvas, Yakṣas etc. Her iconographic features are not known from *Śritattvanidhi* (*S. T.* 59).

The next list in the Text (*S. T.* 60) does not describe the individual features of the various goddesses. No where else also the description is available. But on the basis of *Skandyāmala*— an Āgamic text, these goddesses are described as decked with various ornaments and are named as Rudra-chaṇḍā, Prachaṇḍā Chaṇḍogrā, Chaṇḍanāyikā, Chaṇḍā, Chaṇḍāyanī, Chaṇḍarūpā, Atichaṇḍī and Ugrachaṇḍikā. The central goddess Chaṇḍī occupies her place in the middle flanked by four each on the either sides–all seated on the lotuses. Chaṇḍī is described as of the colour of fire (pāvaka) having eighteen hands. One of the left hands is in the *tarjanī* pose, rest show tuft of hair of the demon (mūrdhajam), shield (kheṭaka), a bell (ghaṇṭā), a mirror (darpaṇa), a bow (dhanuṣa), a flag (dhvaja), a cattledrum (damaru), a noose (pāśa). The right hands hold a spear (sakti), a mace (mudgara), a trident (śula), a thunder bolt (vajra), a conch (saṅkha), (śalākā), a (*mārjanī*) and discus (chakra).

Fig. 10
Durgā from Mahābalipuram

According to T. A. C. Rao the goddess holds in her right hands *aṅkuśa* and cane instead collyrium stick (śalākā) and a broom (mārjanī).

Rest of the Devis have sixteen hands. The emblems of the hands are not mentioned. But their colour is of *añjana* in the case of Rudra Chaṇḍā, black in the case of Prachaṇḍā, blue in the case of Chaṇḍanāyikā, smoke (dhūmikā)

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in the case of Chaṅḍāvatī, yellow (pīta) in the case of Chaṇḍarūpa, the colour of *Champā* in the case of Atichaṇḍī, the colour of turmeric in the case of Ugrachaṇḍā.[10]

H. K. Sastri adds that they are generally shown standing naked with one leg placed on the head of the buffalo-demon and hold in their fist a tuft of the giants hair.[11]

One of the Durgā with sixteen arms called Ṣoḍaśabhuja–Durgā has three eyes and serpent jewellery and holds tridents in all her sixteen arms. (*S. T.* 61).

Though Navadurgā receives high respect among the Hindus, their imagers are not very common.[12]

T. A. G. Rao furnishes another list of Navadurgās on the basis of certain *Āgamas*. Their names are Nīlakaṇṭhī, Kṣemaṅkarī, Harasiddhi, Rudrāmśa-durgā, Vanadurgā, Agnidurgā, Jayadurgā, Vindhyavāsīdurgā and Ripumari-durgā.

Of these, some of the goddesses are described in the *Sritattvanidhi*. There is no mention of Nīlakaṇṭhī, Kṣemaṅkarī and Harasiddhī. Rao describes them as follows :—

Nīlakaṇṭhī is the bestower of wealth and happiness on her devotees and is to be shown as carrying in three out of her four hands a trident (triśūla), a shield (kheṭaka) and a drinking vessel, while the remaining hand is required to be kept in the *varada* pose.

Kṣemaṅkarī, the goddess capable of giving health, should keep one of her hands in the *varada* pose and the remaining three should be shown as carrying a trident (triśūla), a lotus (padma) and a drinking vessel.

Harasiddhi is the goddess who fullfils the desire of her votaries; she should carry in her hands the kettle-drum (damaru), a kamaṇḍalu, a sword (khaḍga) and a drinking vessel.

But for all other goddesses of the above mentioned list we have description in the *Śritattvanidhi*.

Thus, Rudrāmśadurgā is described as having two eyes and four hands holding a trident (śūla) and a sword (khaṅga), conch (śaṅkha) and a disc (chakra). She is of black complexion but wears red garb. Over her head

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she has a *kirīṭamukuṭa*. Her body is decked by the ornaments of gold and rubby. Her vehicle is lion. Sun and the moon is also shown at the either sides of her image (*S. T.* 62).

Vanadurgā is an eight armed deity holding a sword (asi), a conch (śaṅkha), a sword (kṛpāṇa), a sheith (kheṭa), an arrow (bāṇa), a bow (dhanuṣa), a trident (śūla) in her seven hands while the eighth hand shows the *tarjanī* pose. Her colour is green like grass (dūrvā). It is to be pointed out that in some other texts she is said to have the golden colour (hemavarṇā) (*S. T.* 64).

T. A. G. Rao describes the goddess Vanadurgā on the basis of the same source as of the *Śritattvanidhi*. But the description does not tally with the text. According to Rao the goddess Vanadurgā should be shown as holding a conch (śaṅkha), a disc (chakra), a sword (khaḍga), a shield (kheṭaka), the arrow (bāna), a low (dhanuṣa) and a trident (śūla), and the remaining hand should show the *tarjani* pose.[14]

This goddess rides on a mahiṣa.

In the *Śritattvanidhi* a goddess named as Vana-śankari is also mentioned. It is not possible to show any relationship of this goddess with Vanadurgā. The iconographic features are different.

According to the *Śritattvanidhi* Vanaśankarī has three eʌes. She wears crescent on the ʒad. A *mukuṭa* also adorns her head which is decked with various jewels. In her ten hands she holds a trident (śūla), a skull (kapāla), an arrow (śara), a bow (chāpa), an iron rod (parigha), a conch (śaṅkha), a disc (chakra), a mace (gadā). The rest two hands show *varada* and *abhaya* poses.

Agnidurgā is of golden colour (kanakavarṇā), brilliant like the lightning. She is of fierce look and rides on a lion. In this position she is flanked by two damsels (kanyās), holding in their hands a sword (karvāla) and a shield (kheṭa). Over the head she wears the crescent. Her two hands show the poses of *varada* and *tarjani*. Rest of six hands hold disc (chakra), a sword (asi), a shield (kheṭa), an arrow (bāṇa), a bow (chāpa), and a goad (aṅkuśa). She has three eyes. (*S. T.* 105)

Vahnivāsinīdurgā is of complexion like the colour of molten gold. She wears a mukuṭa decked with maṇi and has three eyes and eight hands. They

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show in them a lotus (padma), a conch (śaṅkha), a bow of sugarcane (ikṣuchāpa) and *himakiraṇa* in the left hands and a sword (karavāla), a golden horn (hemasṛṅga), flower arrow (kusumamayaśara) and a citrus (mātuliṅga) in the right hands. (*S. T.* 21).

Jvālāmālinī is a different deity than Vahnivāsinī. She is also of placid nature. But she is of red complexion like the colour of fire (jvālā) and has six faces. Her hands are twelve. In her left hands she shows a noose (pāśa), a shield (kheṭaka), a flower named *kañja*, an arrow (śara), a spear (śūla), and the last one shows the posture of *vara*. In the right hands she is described to have a goad (aṅkuśa), a sword (khaḍga), a spear (śakti), an arrow (śara), a bow (chāpa), and the last one is in the *abhaya* posture. (*S. T.* 30).

Basing on the same text Rao describes the goddess as holding a *chakra*, a *khaḍga*, a *kheṭaka*, a *bāṇa*, a *pāśa* and an *aṅkuśa*. The rest two hands show *varada* and *tarjanī* poses.[15]

Jayadurgā is the most lustrous, which fills the three worlds. She is three eyed and rides on a lion. The crescent adorns the head and in her hands she holds a conch (śaṅkha), a disc (chakra), a sword (kṛpāṇa) and a trident (triśūla). Her complexion is black (*S. T.* 122)

This description of *Jayadurgā* is based on the *Sāradātilakam*.

Vindhyavāsinī Durgā, according to the *Śrītattvanidhi*, is to be shown in the midst of a lotus (ambujamadhya). Her colour is golden and bright like the thunder. She adorns herself with various ornaments such as *graiveyaka*, *aṅgada*, *hāra*, *kuṇḍala* as well as the crescent on her head. She is a three eyed goddess and has four hands. Out of these, two of her hands hold a conch and a disc and the rest of the two hands show the *varada* and the *abhaya* poses. Her mout is a lion (pañchānana). (*S. T.* 123).

Ripumāri, the goddess of fearful look (bhayaṅkarī) is of red colour. She has two hands of which one holds the trident and the other shows the *tarjanī* pose (*S. T.* 124).

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DAŚA MAHĀVIDYĀ

Among the Tāntric worshippers Mahāvidyās have significant place. They are ten in number and called Mahāvidyās for they are sources of all that is to be known.[16]

The whole cycle of existence like that of day and night can be divided into ten main parts, all representing the ten aspects of Divine Transcendent-knowledge. To know them is knowing the secret of the universe. They are the energies of which the universe is the pulsation.[17]

The ten Mahāvidyās are personified under the names Kālī or Śyāmā, Tārā, Chinnamastā, Sundarī, Bāglā, Mātaṅgī, Bhuvaneśānī or Bhuvaneśvarī, Siddhavidyā, Bhairavī and Dhūmāvatī.[18]

Of this list of the Mahāvidyās, most of them are mentioned in the *Śrī tattvanidhi* with their iconographic features.

The first and the foremost of the list is Kālī She is specifically described as Prathamā or Ādyā. She is the supreme power of destruction. As such, she has been described as Mahākālī. She in the *Kālī Tantra*[19] has been described as the goddess of four hands. In two hands she has a sword and a head and her other two hands show the gestures of *abhaya* and *varada*. She stands upon a corpse. She is a fearful goddess, her laughter shows her dreadful teeth. She is naked and black. Her tongue is hanging out and she wears a garland of heads. In the *Devī Purāṇa*, she is described as of terrific features (Kālīkarāla-rūpā). In the *Bhaviṣya Purāṇa* her colour is described as black like the clouds (ghanaśyāmā), but her face is red as copper (tāmra-rakta). Her hands hold a head and *karṇikā* flower (kapālakarṇikāhastā).[20]

In the *Śrītattvanidhi*, this goddess has been described as having eight hands. In these hands she shows a conch (śaṅkha), a disc (chakra), a mace (gadā), a pot (kumbha), a pestle (mūśala), an elephant goad (aṅkuśa), a noose (pāśa) and a thunderbolt (vajra). Her colour is that of clouds (*S. T.* 63).

In the Tāntric texts she has been unanimously described as remaining in a state of eternal bliss and playing in the bosom of Śiva.[21]

The second object of transcendent, Tārā, the source of light, is also called as representing the power of hunger.[22] The *Devīsahasranāma* explains the

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etymology of Tārā as one who leads to the other shore (taratyāyanayā sā tārā). She is also the manifestation of Kālī, the power of destruction and she serves the purpose of Kālī by manifesting her ability to devour the universe through her hunger. She is always hungry.[23]

As the power of hunger she has a place in the Buddhist as well as in the Jaina pantheon.

In the Jaina inconography she is described as seated on a lotus. She holds in her four hands a citrus, two lotuses and a rosary.[24] With this form she is mentioned as Dhāranī yakṣiṇī in the Jaina scriptures, particularly in the Śvetāmbara concept. Among the Digambara Jainas she is conceived as riding on a swan and holding a snake, a vajra, a mṛga in the three of her hands. The fourth hand is in the *varada* posture.[25]

The Buddhist *Sādhanamālas* describes a number of Tārās emaciating from Amoghasiddhi as well as in other capacities under various names and colours. But the text of *Śrītattvanidhi* describes only one form of Tārā, which is known as Ugratārā–an adoption from the Buddhist pantheon.[26] This is to be pointed out that this goddess with this name does not find its place in the Buddhist *Sādhanamālās* and in the Jaina list of goddesses.

Further, she has been described as of short stature and dressed in tiger skin. She wears the garland of skulls. Her tongue is held out a bit. Ṛsi Akṣobhya resides in her forehead. She has three eyes.[27]

According tothe *Prāṇatoṣaṇi*[28] the name Ugratārā is because she is a fierce (ugra) goddess and because she protects her devotees from the fierce (Ugratāriṇī). She is of the *sindūra* colour. She sits in the *pratyālīḍha* pose and holds in the three hands a sword (khaṅga), a spear (śūla) and a *kharpara*. In the rest of hands she shows the gesture of *varada*. (*S. T.* 69).

Chinnamastā does not find any place in the description of goddesses in the *Śrītattvanidhi*. In some of the lists of Mahāvidyās, instead Chinnamastā, Śodaṣī, is mentioned as the third Mahāvidyā.[29] In the *Śodaṣī Tantra* Śodaṣī is to be identified with Tripura Sundarī.[30] She is described as having four arms holding a noose, an elephant hook, an arrow and a bow. In the *Śrī-*

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tattvanidhi Tripurasundarī is described as having four hands and of *sindūra*, colour. In her hands she has a noose, an elephant hook, a sugarcane (Ikṣu) bow and the flower arrow. (*S. T.* 32).

She, in iconographic features, is identical with Rājarājesvarī.

She is also described as standing in the orbit of Sun (bhānumaṇḍala madhyasthā).[31]

On the basis of the *Śāradātilakam* this text describes a form of Bālā-Tripurasundarī also. She is a goddess of red colour (raktavarṇaḥ) and bright like the light of thousands of Sun. She has four hands in which she holds a book (vidyā), a rosary. Rest two hands are in the *varada* and *abhaya* poses. (*S. T.* 127).

Another goddess Kulasundarī is almost identical to the Bālāsundarī or Bālā. According to the description of the *Śrītattvanidhi* she is red like the colour of the rising sun and has adorned her head with crescent diadem. She has three eyes and a smiling face. In her two hands she holds a rosary (mālā) and a book (pustaka). The rest of the two hands show the *varada* and *abhaya* gestures. (*S. T.* 25).

The fourth goddess of the Mahāvidyā list is Bhuvaneśvarī, the lady of the spheres. Her colour is red like the colour of the rising sun. She has crescent on her crown and adorns herself with various ornaments such as *Kuṇḍala, hāra, graiveyaka, Kāñchī, maṇi, valaya* etc. She sits on the lotus throne and has three eyes. Her two hands show the *abhaya* and *varada* gestures and the rest two hold noose and an elephant goad. (*S. T.* 81.)

The *Bhuvaneśvarītantra* depicts the goddess in the same way as in the *Śrītattvanidhi*. Here she is described as the goddess, having the moon diadem, large breasts and three eyes. She has smiling face and shines like the rising sun. Her hands grant boons (vara), allay fears (abhyaya) and hold an elephant hook and a noose.[32]

Some other descriptions suggest that the goddess has on her head a serpent (nāga), a *liṅga* and a *yoni* and holds in her four hands a cup, a mace, a shield and the *Śrīphala*. Her colour is like the molten gold.[33]

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On the basis of the *Śāradātilakam*, the *Śrītattvanidhi* describes two other forms of Bhuvaneśvarī with the names Saubhāgya-Bhuvaneśvarī and Māyā-Bhuvaneśvarī. The former is of the colour of *sindūra* and has three eyes and broad (pīna) breasts. She adorns her person with various jewels and holds in her two hands a cup and a red lotus. (*S. T.* 117).

Māyā-Bhuvaneśvarī is of blue colour (śyāmāṅgī or nīlavarṇāḥ) and has crescent on her head. She has also three eyes but four hands. The hands hold a cup and a lotus and one of her hands is in the *abhaya* pose. The fourth hand is not described. She is adorned with various ornaments and has the red lotus throne. (*S. T.* 118).

Rājeśvarī who is *Sindūravarṇā* is described in the *Śrītattvanidhi* on the basis of the text named *Śodaṣī Kalpa*. Her bodily features in terms of beauty are excellent. H. K. Shastri finds perfect similarity in iconographic features of this goddess with Lalitā and Tripura Sundarī.[34] According to him they are the most famous of these milder deities. All are highly beautiful and of dazzling brilliance. They have four hands each and hold the symbols a noose (or a fruit), a goad (or a conch), a sugarcane bow (or mirror) and five arrows (or a lotus or a cup of collyrium).

In the *Śrītattvanidhi* the individual iconographic features and emblems etc. of this goddess are not described. (*S. T.* 2).

H. K. Shastri[35] further points out that their worship is directly connected with the mystic geometrical drawings known as *chakras*. Images of these goddesses are not so much found as the *chakras* over which she is supposed to preside.

Chinnamastā, who is not described in the *Śrītattvanidhi* is very popular among the Tāntric Buddhist worshippers as Vajra yoginī. According to the *Chinnamastā Tantra* this beheaded goddess be described as follows:

·Her left foot foremost in battle, she holds her severed head and knife. Naked, she drinks voluptuously the stream of the blood nectar flowing from her beheaded body. The jewel on her forehead is tied with a serpent. She has three eyes. Her breasts are adorned with lotuses. Inclined towards bust,

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she sits erect above the god of love who shows signs of lustfulness. She looks like red rose, but her eyes are blue.'[36]

Two of the Buddhist *Sādhanamālās* describe Bhaṭṭārikā Vajrayoginī as of yellow colour, who carries in her left-hand her own head severed by herself with her own *Kartrī* held in her left hand. Her left hand is raised upwards while the right is placed below. She is nude, and her right leg is stretched while the left is bent down. The stream of blood issuing from the severed body as falling into the mouth of the severed head and into the mouths of the *yoginis* called Vajravairochanī and Vajravarṇanī on either side of her.[37] In the Tibbetan worship the images of Vajrayoginī are very popular. A temple of Vajrayoginī situated at Sankhu, in Nepal is of great repute and honour.

There are some other forms of Vajrayoginī in which the head of the goddess is intact on the shoulder of the deity. The red form of Vajrayoginī sits on corpse and holds in her two hands a *vajra* and a *kapāla*.[38]

Bhairavī is the sixth of the Mahāvidyā list. She is so called because she is really a fearful goddess. She is the power of Death. Chinnamastā represents the end of things abruptly. But Bhairavi is perpetual destruction. She is also the contrast of Bhuvaneśvarī. For all that which Bhuvaneśvarī protects she ceaselessly destroys. She is also called Tripura Bhairavī, the fearful goddess of the three cities.[39]

The *Śrītattvanidhi* describes the iconography of Tripura–Bhairavī on the basis of the *Śāradātilakam*. The same description is also incorporated in the *Tripura–Bhairavī Tantra* with slight difference.[40]

According to the *Śrītattvanidhi* Tripura–Bhairavī sits on the lotus throne. She shines with a crimson glow comparable with the glow of a thousand newly risen suns. She wears a silken veil and a garland of skulls. Blood streams her breast. She has lotus like face with three voluptuous eyes. She has crescent over her head. Her four hands show the gestures of victory (jayavatī) of wisdom (vidyām), allaying of fear (abhīti) and the granting of boons (varada). Her colour is red. (*S. T.* 125).

Saṁvit–Tripurā is a peaceful goddess having there eyes. Her colour is white. In her four hands she holds a book (pustaka), a rosary (japavaṭī), a

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pot full of ambrosia (amritādhyakumbham) and the rest one has in the teaching (vyākhyāna) pose. This description of Saṁvit-Tripurā is on the basis of the *Śāradātilakam.* (*S. T.* 1261).

Dhūmāvatī the 7th of the list of Mahāvidyā is the goddess of poverty (dāridra) and misfortune (alakṣmī). Once all is destroyed the universe goes into smoke hence the power of ultimate destruction is called Dhūmāvatī, the smoky one. Her visage can be seen in the destitute, the beggars, the lepers, the diseased. She dwells in the wounds of the earth, in desert, ruined houses, tatters, hunger, thirst, widowhood, quarrels, the mourning of children etc.[41]

The *Dhūmāvatī Tantra* describes her as women of unhealthy complexion, restless, wicked, tall, with a dirty robe and disheaveled hair. With gaps of her teeth she looks like a widow, and holds in her hand a winnowing basket. Her eyes are cruel, her hands tremble, her nose is long. She behaves deceitfully and is shy in her looks. Insatiably hungry and thirsty, she inspires fear and is the instigator of quarrels.[42] She is also to be compared with Kālarātri.

Fig. 11.
Dhūmāvati (Nepal)

The *Śrītattvanidhi* describe this goddess slight differently. According to this text she is surrounded by a band of *pichāśas.* She is of red complexion, also wears the garment of the same colour. Her teeth are protruded and fearful (karāla) and wear the *kuṇḍalas* in her ears. She also adorns herself with the skull-garland (muṇḍa-mālā) She laughs loudly (aṭṭahāsa). Her two hands hold skull (kapāla) and sword (asi). She has three eyes and a crescent (śaśi śiśu) on the head. (*S. T.* 67).

Bāgalā, the deceitful goddess is the eighth of the Mahāvidyās. According to the *Śrītattvanidhi* she is of yellow complexion. She has three eyes and four hands. In them she holds a trident (triśūla), a cup (pāna-pātra), a mace (gadā) and the tongue of the enemy, (jihvāmchavibhratim). She has the

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features of a beautiful women so far her lips, neck and breasts are concerned. She sits on the lotus throne (kamalāsānā). (*S. T.* 83).

The *Bāgalāmukhī Tantra* describes her as a two armed goddess, who with the left hand grasps the tongue of her enemy and with a mace in the right hand tortures him. She is clad in yellow garments.[43]

The power of domination is Mātaṅgī, the ninth of the Mahāvidyās. She is also the goddess of royality. After the Demon is defeated she establishes the rule of peace, of calm, of prosperty. In the *Mātaṅgī Tantra* she is described as dark, with a white crescent in her garland and with three lotus eyes. She sits resplendent on a jeweled throne. She holds in her four hands a noose, a sword, a shield and an elephant hook.[44]

Mātangī in the above form is not described in the *Śrītattvanidhi.* One special form of the goddess as Rājamātaṅgī is mentioned in the text. According to this description the goddess is of black complexion and sits upon a throne which is set with the *ratnas.* Her one leg rests upon a lotus the other is on the throne itself. In one hand she holds a *viṇā* and in the other a *mālā.* She holds a crescent on the head. She is to be shown listening the talks of a parrot which is at her side (sruṇavatim śukajalpatim). Her garments are of red colour. Her forehead is adorned with a *tilaka.* (*S. T.* 79).

This account is incorporated in the *Rājamātaṅgī Kalpa* also.[45]

The tenth Mahāvidyā is Kamalā. She is also named as Lakṣmī, the goddess of wealth. As Kamalā she is the consort of Sadāśiva, an aspect of Viṣṇu. In the *Kamalā Tantra* she is described as of golden complexion, bathed in the stream of amborsia flowing from golden vessels held by the trunks of four white elephants, she looks like the abode of snow, the Himālaya. Her hands grant boons (varada) allay fear (abhaya) and hold two lotuses. She has a brilliant diadem over her head. Her hips, like ripe fruits, are loosely draped in a silken garment.[46]

The *Śrītattvanidhi* collects her eight forms, namely Lakṣmī (as the consort of Viṣṇu), Gaja-Lakṣmī, Mahālakṣmī, Śrī, Vīralakṣmī, two armed Vīralakṣmī, eight armed Vīralakṣmī, Prasanna Lakṣmī etc. We shall study these forms elsewhere (Ch. V.).

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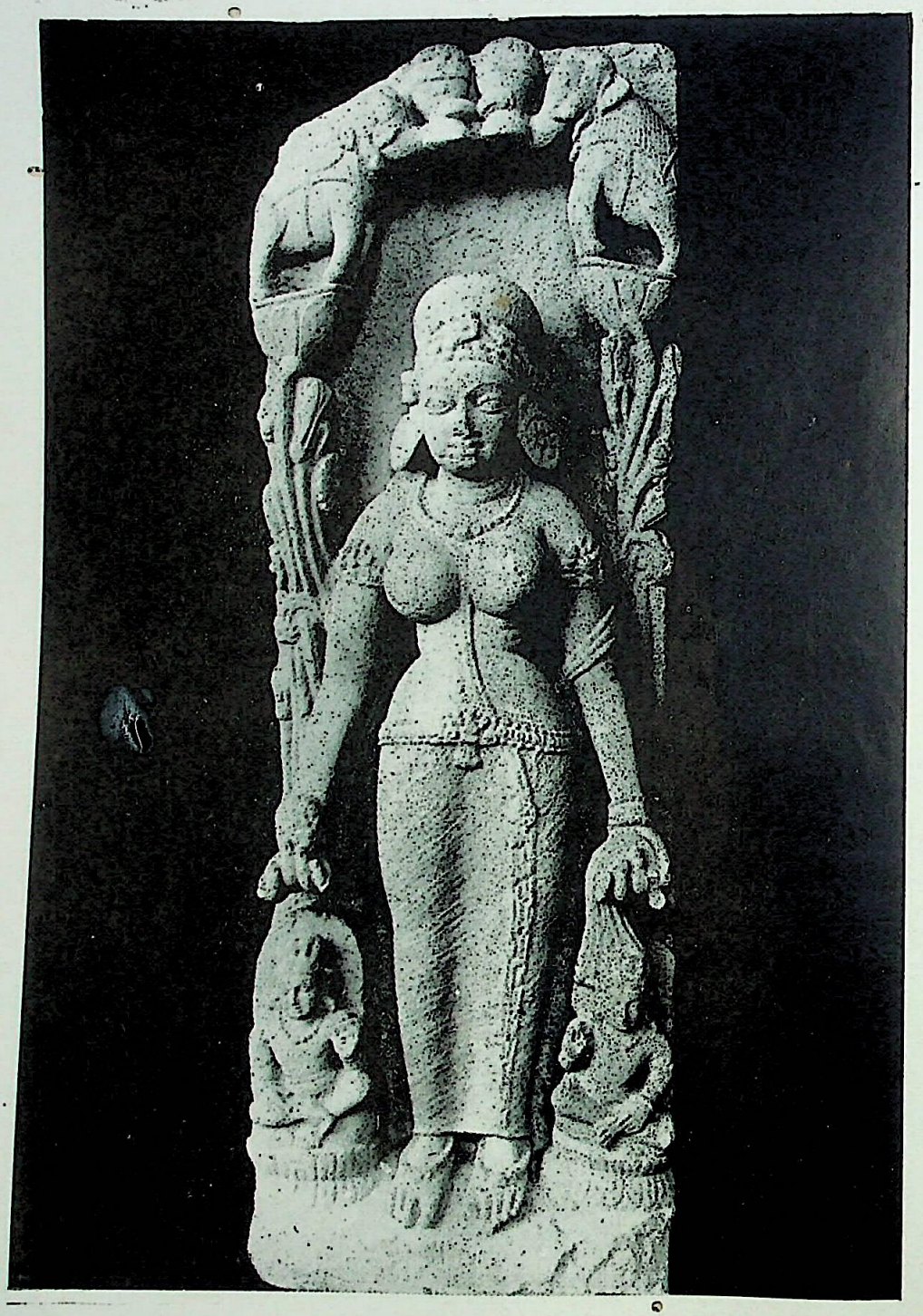
To face p. 41



Śakti in the form of Gajalakṣmī. Bhītarī.

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According to the *Śrītattvanidhi* Gajalakṣmī[47] is to be shown in the white garment. When she is depicted as an independent deity (not as the consort of Viṣṇu) she has four hands. She sits in the *padmāsana* pose on the eight petal lotus, which itself is on a *simhāsana*. In one of the right hands she holds the long lotus stalk and in the left the pot of ambrosia. In rest of the two hands she

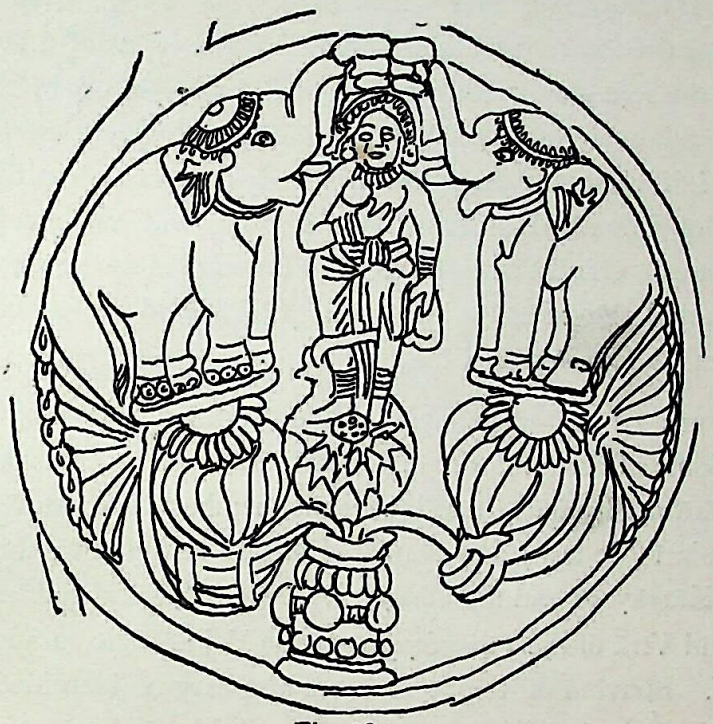

Fig. 12
Gujalaxmī (Bharhut, 2nd Cent. B. C.)

holds the *vilva* fruit and the conch. Two elephants standing at the back or sides (piṣṭhe) by turning the trunks empty the vessels over the head of the goddess. The goddess Gajalakṣmī is also adorned with a beautiful lotus on her head. She is of the golden colour. (*S. T.* 109).

Mahālakṣmī, as a special form of Lakṣmī should be delineated according to the form of Lakṣmī. She is a goddess of four hands. The lower right hand holds a vessel (pātra) and the upper right hand holds the mace named Kaumodakī. The upper left hand shows *kheṭaka* and the lower holds *Śrīphala*. The goddess show the emblem of Liṅga over her head. Her colour is also of gold. (*S. T.* 110).

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THE PĪṬHEŚVARĪS

Some of the goddesses mentioned in the *Śrītattvanidhi* are the Pīṭhadevis. They are also mentioned in the famous texts entitled *Pīṭhanirṇaya* or *Mahāpīṭhanirūpaṇa.*[48] D. C. Sircar has listed the Pīṭhadevis mentioning also their *pīṭhas, aṅga pratyaṅgas* and Bhairavas in his work. "*The Śākta Pīṭhas*" on the basis of the above mentioned texts.[49] The text of *Śrītattvanidhi* does not mention the Pīṭhadevis, occuring in the *Pīṭhanirṇaya* or in the *Mahāpīṭhanirūpaṇa* where it deals with the Pīṭheśvari *dhyānam.* Here under this group the *Śrītattvanidhi* mentions only seven demi-goddesses such as Śākinī, Kākinī, Lākinī, Rākinī, Dākinī, Hākinī and Yākinī, along with their repective iconographic features. Of all these only Rākinī is included as the pīṭhadevī in the *Pīṭhaniraṇaya* and *Pīṭhanirūpāṇa* lists as the presiding deity of Godāvarī *tīrtha.* She represents the *vāmānguli* of the Śakti.

But some of the pīṭhadevis of the traditional lists are mentioned in this text. Some of them, however, are categorised in other groups also. For example, Vārāhī, Kaumārī, Indrākṣī are the members of Saptamātṛkās. Kamalā, Tripura-Sundarī (Śodaṣī) and Bhuvaneśvarī are included in the Ten Mahāvidyā list. Kātyāyanī and the Chaṇḍeśvarī are indentical goddesses. Similarly, Prastāriṇī and Vīrā of the *Pīṭhanirṇaya* are the Vajraprastāriṇī and Śūrā of the *Śrītattvanidhi.* Bhavānī of the *Pīṭhanirṇaya* also may be identified with Tuljābhavānī of the *Śrītattvanidhi.* Annapūrṇā and Mahālakṣmī are the consorts of Viṣṇu and Sāvitrī and Gāyatrī of Brahmā. Of the above Pīṭheśvaris the iconographic features of Vajraprastāriṇī Śūrā and Tuljābhavānī are presented here. Rest are dealt with elsewhere, under other categories.

Vajraprastāriṇī is of red complexion and shows crescent over her head. She is three eyed and shows in her six hands a citrus (vījapūraka), a noose (pāśa), a goad (aṅkuśa), a pestle (mūsala), a bow (dhanu) and a skull (kapāla). (*S. T.* 119).

Prastāriṇī and Vajraprastāriṇī are emaciated from the pupil of the eye (netrāṅśatārā). She is seated in a lotus, in a boat floating in an ocean of blood. The limbs of her body as well as her head are also bathed with blood.

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According to the *Śilparatna* Vajraprastāriṇī is a form of Pārvatī and has six hands, showing a sugarcane bow, a flower arrow, the *varada* and *abhaya* postures, a noose and a skull and is engaged in vanquishing Māra, the god of Love.[50]

Tuljābhavānī is a three eyed beautiful goddess of red complexion. She has features like the goddess Annapūrṇā. (*S. T.* 97).

The *Śrītattvanidhi* does not provide the description of her attributes of hands. But on the basis of other texts she is stated to have held in one hand a vessel of delicious food and in another a spoon for distributing the same.[51]

Jayadurgā representing the heart of Satī and the presiding goddess of Vaidyanātha dhāma has already been described. Vijayā is the presiding deity of Virjākṣetra in the Utkala and represents *nābhi* of Satī. The *Śrītattvanidhi* describes the feature of Vijayā as follows :

Vijayā is five faced goddess having three eyes. She is of red colour and wears yellow garments. Her hands show the emblems of a conch (śaṅkha), a discus (chakra), a noose (pāśa), a goad or sickle (śriṇi), a shield (kheṭa), a sword (khaḍga) in her two hands, a bow (chāpa), an arrow (bāṇa) and citrus (mātulaṅga). (*S T.* 28).

In the *Devī Bhāgavata Purāṇa* Vijayā is described as the twin of Jayā. Both the goddesses are four armed holding in three hands a *śūla*, a *padma*, an *akṣamālā* and the fourth show the *varada* pose. They have lion as their mount.[52]

Maṅgalā is the pīṭheśvarī of Ujjayinī. Though there is iconographic difference between Maṅgalā and Sarvamaṅgalā, but it seems that both are one and the same goddess.

Maṅgalā according to the *Devī Purāṇa*, is shown seated upon a lion (simhāsanā) and wears on her head a Jaṭāmukuṭa. She has ten hands carrying in eight of her hands a *śūla*, a *akṣamālā*, a *dhanus*, a mirror, the arrow, a *kheṭaka*, a *khaḍga* and the *chandra* ?. The remaining two hands show *varada* and *abhaya* poses.

Sarvamaṅgalā is shown seated on a lion and shows in her four hands the *akṣasūtra*, a *padma*, a *śūla* and a *kamaṇḍalu*. This description of Sarvamaṅgalā is based on the *Viṣṇudharmottara Purāṇa*.[53]

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In the *Śrītattvanidhi* Sarvamaṅgalā has been described differently. Here the goddess is stated to be of golden complexion and sits on a multi-petal lotus. She bestows by one right hand wealth to her devotees and the other hand is in the *varada* pose. Her one left hand holds *mātuliṅga* and the next is in the *abhaya pose.* (*S. T.* 29).

Kāmeśī, the chief of the Pīṭheśvarī goddess, is more pupularly known as Kāmākṣyā and represents the *yoni* of Satī. Her abode is Kāmagiri in Kāmarūpa.

According to the description of the *Śrītattvanidhi* she is of the red colour (aruṇa) and has three eyes. In her six hands she holds a noose (pāśa), a bow of sugarcane (ikṣuchāpa), the pot full of honey (madhupūrṇa pātra), a big goad (mahā-aṅkuśa), the arrow of flower (puṣpa-śara) and the remaining hand shows the boon conferring posture (vara). (*S. T.* 17).

There are several lists of pīṭheśvari in the Tāntric texts. The number of goddesses vary from 7, 8, 10, 18, 42, 50 to 108.[54] Of all these, the goddesses whose names are identified with the Pīṭheśvaris given in the Tantra texts are tabulated here mentioning the *aṅgas* and *upāṅgas* representing and also their abode.

Nos.	*Pīṭha*	*Aṅga-pratyaṅga*	*Pīṭheśvarī*
1.	Karavīra	trinetra or manas	Mahiṣmardinī
2.	Vaidyanātha or Kālighāt	heart	Jayadurgā
3.	Vīrakhetra or Jāhnvitaṭa	nābhi	Vijayā
4.	Ujjayinī	kūrpara	Sarvamaṅgalā or Maṅgalā
5.	Gaṇḍakī	dakṣiṇa gaṇḍa	Chaṇḍī
6.	Tripura	dakṣiṇa pada	Tripura or Tripura-sundarī.
7.	Kāmagiri	yonī	Kāmēśā or Kāmā-kṣyā.
8.	Kirāta deśa	kirīṭa	Bhuvaneśī

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Nos.	*Pīṭha*	*Aṅga-pratyaṅga*	*Pīṭheśvarī*
9.	Kurukṣetra	gulpha	Sāvitrī
10.	Maṇiveda	maṇibandha	Gāyatrī
11.	Śri Śaila or Hastināpura	grīvā	Mahālakṣmī
12.	Pañcasāgara	adhodanta	Vārāhī
13.	Vṛndāvana	keśa	Kātyāyanī
14.	Godāvarītīrtha	vāmagaṇḍa	Rākanī
15.	Ratnāvatī	dakṣiṇa skandha	Kumārī
16.	Laṅkā	nūpura	Indrākṣī
17.	Tārā	netrāṅśatārā	Vajraprastāriṇī
18.	Prayāga	hasta aṅguli	Kamalā
19.	Pūrṇagiri or Bijapur or Tuljapura	dakṣiṇa hastārdha	Tuljābhavānī
20.	Vārāṇasī or Ayodhyā	kuṇḍala or Kanṭhahāra	Annapūrṇā Annapūrṇā
21.	Kālīpīṭha	śiromśa	Chaṇḍeśvarī
22.	Agastyāśrama or Nasik		Mahāvidyā
23.	Badrikāśrama		Śrīvidyā
24.	Balidanga (Bengal)	dakṣiṇa hasta	Rājeśvarī
25.	Bhadrakaliśvara		Bhadrakālī
26.	Chandanaparvata		Mahānandā
27.	Chaṇḍapura		Prachaṇḍā
28.	Gaṅgā Gayā		Maṅgalā or Sarva-maṅgalā
29.	Haridvāra		Vaiṣṇavī
30.	Hastināpura		Rājeśvarī or Mahā-lakṣmī
31.	Kālīpīṭha		Chandeśvarī
32.	Kānyakubja		Brahmāṇī
33.	Mānsarovara	dakṣiṇa hasta	Gaurī
34.	Baijanātha near Almora		Śankarī or Vana-śankarī

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Nos.	*Pīṭha*	*Aṅga-pratyaṅga*	*Pīṭheśvarī*
35.	Kāśmira		Sarasvatī
36.	Kiṣkindhyā		Tārā
37.	Banavāsī	kucha	Chāmuṇḍā
38.	Mahākāli (Ujjain)		Māheśvarī
39.	Mandāra Parvat		Bhuvaneśvarī
40.	Patāla		Parmeśvarī
41.	Pithūdaka		Mahāvega or Tvaritā
42.	Vijayanta		Aparājitā
43.	Vindhyagaṅgā saṅgam		Vindhyavāsinī

Some of the Durgās do not form the part of any traditional list or categories. They are either local deities or represent some of the divine power or characteristics of Durgā. A number of goddess, such as Lopāmudrā, Aparājitā, Kurukullā, Kāmakeli etc. are the borrowings from different sets Vedic, Buddhist or Jain. Lopāmudrā, however is found defied only in this text. Since the time of the Vedas, she has been held high as a vedic *mantradraṣṭā*. The iconographic feature of the goddess, however, do not suggest any vedic trait. Among the *Tantra Upāsakas* Lopāmudrā is a very famous goddess as a form of Pañchadaśīvidyā. She is said to be a goddess having three eyes and four hands. In them she holds a noose (pāśa), a goad (aṅkuśa), an arrow (śara) and a bow (chāpa). She shows three eyes. Her glamour is like the sun and has moon as her diadem (chandra chūḍām). She is in the *achala mudrā*. Most significantly she has been described as Śivā. Her complexion is red like *Sindūra* (*S. T.* 107).

Aparājitā is an adoption from the Buddhist pantheon. But her iconography considerably differs from the description in the *Sādhanamālās*. Here in the *Śrītattvanidhi* she is described on the basis of *Nārada Saṁhitā*, as a goddess as having the complexion of blue lotus (nīlotpala). Her eyes are half open. Her hair are also blue (nīla) and curly and below the navel she shows *trivalli*. She is the destroyer of the grief of one who is subdued to her and her hands in the *vara* and the *abhaya* poses also hold lotuses. Her garments are of

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yellow colour. Alternatively, she may also be shown as a four handed goddess holding in three hands a conch (śaṅkha), a discus (chakra), a club (gadā) and the fourth one is in the *abhaya* posture. She has three eyes (*S. T.* 72).

Fig. 13
Aparājitā
(Pala School – Patna Museum)

In the Buddhist *Sādhanamālā* Aparājitā is described as of yellow complexion. She is two-armed, one faced, and is decked in various gems, and templed upon Gaṇeśa. Her right hand is raised, displaying the act of dealing a slap, while the left carries the noose round the raised index finger against her chest, her face is awful, terrible and ferocious. She is the destroyer of all wicked beings, and her parasol is raised over the head by the host of wicked and ferocious gods, Brahmā and others.[55]

Aparājitā in the Jain Iconography is described as a goddess riding a lion and bearing hands, equipped with a citrus, a sword, a shield. The fourth hand is in the *varada* pose. She in the Jain pantheon is classed among the yakṣiṇis.[56]

Śavasthāvēśinī is a fierce goddess and inspires dread to those who see at her. Her colour is red. She dwells amidst corpses (śavavāsinī). This fearful goddess (raudrī) has three faces and her eyes look like smoke (dhūmrākṣī). She, the goddess of huge body (bhīmāṅgī) having three braids of black hair (trijaṭā), holds in her two hands kettle-drum (dhakkā) and a spear (śūla). She is the destroyer of enemies. (*S. T.* 74).

Śatruvindhyavāsinī is the fear aspect of Saumyavindhyavāsinī. This goddess has three faces and three red eyes. Her face is fierce (raudra) like the burning fire (agnijvālā raudramukhī) and fearful flangs (ghoradanṣṭrā). She is naked, with big and capacious belly. Her hands and hair are bathed with blood. The poses and emblems of the hands are not described in the text. The basis of this description is *Sudarśana Saṁhitā* (*S. T.* 73).

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Laghuśyāmalā is of black (śyāma) colour. Her garments are of blood-red colour and holds the wine-pot in her hands. Her eyes are rolled due to intoxication. Her breasts are full. She also holds in her hands a conch (śaṅkha) and a *tāṭanka*. This description is based on *Śyāmalākalpa* (*S. T.* 78).

Mṛtasañjīvanī is a placid and auspicious (śāntarūpam) having eight hands. She sits on a lotus (padmāsanā) and her complexion is red. She holds a noose (pāśa), a snake (ahi), a goad (aṅkuśa), a club (gadā), a sword (khaḍga), a spear (śūla) and shows *varada* and *abhaya* postures. (*S. T.* 82).

Bhagamālā is red like lotus and most beautiful. She has six hands showing a Karavāla, a lotus (paṅkaja), a noose (pāśa), sickle (sṛṇi), a bow of sugarcane (ikṣudaṇḍa) and a flower arrow (puṣpāyudha). (*S. T.* 17).

Nityaklinnā is red like the rising sun and has three eyes. Decked with beautiful ornaments, she holds in her hands a noose (pāśa), a sickle (śreṇī), a drinking pot (pānapātra). Two of her hands show the gestures of *varada* and *abhaya*. (*S. T.* 19).

There are two forms of Nityā devis described in the *Śrītattvanidhi* with considerable difference from the point of view of emblems and hand poses. Thus, in one form she is described as having red colour like the colour of rising sun. She has three eyes and twelve hands. In the left hands she has a noose (pāśa), a rosary (akṣasūtra), a bow (dhanu), a discus (kheṭaka), a spear (śūla), and show the boon bestowing pose (abhīṣṭhadam). In the right six hands she holds a goad (aṅkuśa), a book (pustaka), a flower (kusuma), a sword (khaṅga), a skull (kapāla) and the last one is in the *abhaya* pose. (*S. T.* 26).

The second form of Nityādevi is also of red complexion. But the hands of this goddess as described in the *Śāradātilakam*, are less than the above mentioned form. Here the goddess has only four hands showing a noose (pāśa), a goad (aṅkuśa), the symbol of *kalpalatā* and the last one holds a *kapāla*. She has three eyes and adorns the *chuḍā* with crescent (bāla-śaśāṅka). (*S. T.* 128).

Mohinīnityādevī is also described in the same text as of red colour and has the crescent over the head. She is prayed by the gods (amaras) and

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holds in her hands a lotus (aṁbhoja), a noose (pāśa), a sickle (śreṇi) and a skull (kapāla). She wears the garment of red colour and has three eyes. (*S. T.* 21).

Bheruṇḍā devī, the mother of the three world (tribhuvana jananī), and the wishfulfilling goddess of her devotees is most beautiful and fair in complexion (gaura) like *muktā* or *kundendu.* She wears the garland of *guñjā* seeds which rests between the breasts and her *mukuṭa* is decked with *maṇis.* Her seat is on a golden pedestal (svarṇapīṭham) amidst the lotus. She is a three eyed goddess and has four hands holding a rosary (akṣa), a spoon (śruka). Her rest of the two hands show the gesture of *abhaya* and *varada.* She wears crescent over the head (chandrachūḍam). (*S. T.* 20).

Tvaritā is also included in the list of pīṭhadevis as Mahāvegā. And as Kṣudhā or Tārā she is also described as one of the ten Mahāvidyās. N.N. Vasu finds traits of resemblance between Tvaritā and Manasā, the mother of serpents, and also with the Scythian goddess Tvaritā. She is the goddess of the kirātas and has two hands. She is decorated with peacocks feather on the head, and wears a cloth of leaves, a garland of *guñjā* seeds and a (head) jewel of eight serpents. This description, as quoted by H. K. Sastri[57], is based partly on the *Śāradā Tilakam.* The full description of Tvaritā of *Śārādā Tilakam* is also quoted in the *Śritattvanidhi.* Besides that her head is adorned with peacock feather, body with the cloth of leaves, breasts with the garland of *guñjā* seeds, and head with the jewel of eight serpents, her hands wear the *aṅgada* and the ears the *tāṭaṅka.* She shows three eyes and has two hands in the posture of *abhīti* and *varada.* Her complexion is described as black. (*S. T.* 129).

Elsewhere, in the *Śritattvanidhi,* the goddess Tvaritā is described a bit differently. Here she is said to have three eyes. Her head is decked with nāga (nagaiḥ kalpit bhūṣaṇam) and breast with the garland of *guñjā* seeds. But instead being a two armed goddess, she is described as having four hands. Two hands hold a noose (pāśa) and a goad (aṅkuśa) and the rest two (second and fourth) show the postures of *vara* and *abhaya.* She is amidst the yellow leaves (pītapallavavāsinim) and has over the heads feathers of peacock (śikhiśikhāchūḍā). She resides on the pīṭha to be carried by bears and

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lions (rikṣa-simha vahaḥ). The beautiful goddess is described as of yellow complexion. (*Ś. T.* 24).

According to the *Śilparatna*, Tvaritā is a widow and has crow as her mount.

Mahāvajreśvarī dwells amidst the red lotus and is of red colour. She has three eyes and four hands having a noose (pāśa), a bow of sugarcane (kodaṇḍam ikshu), a sickle (śreṇi), and pomegranate (dāḍimphalam). (*S. T.* 22).

Nīlapatākā is of blue complexion. She has three eyes and five faces and ten hands. In her four left hands she holds a noose (pāśa), a flag (patākā), a lotus (padma), a bow (chāpa) and the last one is in the *varada* pose. The right four hands hold a goad (aṅkuśa), a sword (khaḍga), a spear (śakti), a big arrow (mahābāṇa) and the last left hand is in the *abhaya* posture. (*S. T.* 27).

The goddess Chitrā is of red complexion and has crescent over her head. She has three eyes and four hands showing a noose (pāśa), a goad (aṅkuśa), *vara* and *abhaya* poses in them. She is decked with jewel (navaratnam) and her wearings are decorated with peculiar figures (chitra). (*S. T.* 31).

Bhadrakālī, the eighteen armed goddess is described in the *Śritattvanidhi* as handsome in appearance. She is just a counterpart of Mahākālī, the fearful goddess. She has three eyes and holds in her hands a rosary (akṣamālā), a trident (triśūla), a sword (khaṅga), the shield (charma), an arrow (bāṇa), a bow (chāpa), a conch (śaṅkha), a lotus (padma), the *sruka* and *sruvā*, a water pot (kamaṇḍalu), a staff (daṇḍa), a spear (śakti), the kṛṣṇājina and the fire (hutāsana). One of the remaining hands is in the *abhaya* (śānti) pose and the rest holds a jewelled pot (ratnapātra). She is of blue complexion She sits in the *ālīḍha* pose on the chariot carried by four lions.[58] (*S. T.* 35).

Pratyaṅgirā, the lion-faced goddess is a fierce one. She is of black colour, and has three eyes and four hands holding a skull (kapāla), a spear (śūla), a kettle drum (damaru) and a noose of snake (nāgapāśa). Her hair stands erect on her head which is also adorned with moon. She mounts a lion and destroys the enemies.[59] (*S. T.* 65).

Śūlanī, is also terrible goddess having lion as her mount. According to one description, as quoted by H. K. Sastri, this goddess has eighteen arms. She

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holds a trident. She is also accompanied by four unmarried girls with swords and shields in their hands.[60]

According to the description of the *Śritattvanidhi* the goddess mounts the lion and is surrounded by a group of four girls (kanyā) holding a sword (asi) and a shield (kheṭa). She has the colour of black-cloud and also the head-gear (kirīṭa) of the same colour. The description of emblems of her hands is not very clear. According to this text she holds a spear (śūla), an arrow (bāṇa), a sword (asi ?) club (gadā), a noose (pāśa) and a bow (chāpa). (*S. T.* 66).

Vaśyamukhī is of red colour and has in her two hands with flower-arrow (sumanabāṇa) and a bow of sugar cane (ikṣudhanu). (*S. T.* 68).

The goddess Kurukullā is of black complexion (śyāmā) and her bodice is also of the same colour. She rides in the boat of *maṇi* (maṇinaukā) and enjoys liquor and flesh (madamāṅśa). In her two hands she holds jewel (ratna) and the rudder (aritra). This description of the goddess is based on *Lalitopākhyāna.* (*S. T.* 70).

Kurukullā is one of the most popular Buddhist goddess and worshipped in Tibbet as well as in China. She emanates from the Dhyānī Buddha Amitābha. She according to the *Sādhanamālās* may be shown with one face and may have two, four, six or eight arms. When she is two handed she is called Śukla Kurukullā and holds in her hands a rosary and the bowl of lotus. The four handed Kurukullas are four and known with the names as Tārodabhava Kurukullā, Uḍḍiyāna Kurakullā. Tārodabhava Kurukullā is of red colour and with red garments and sits on the red lotus. The two left hands are in the *abhaya* pose and an arrow and the rest two right hands carry a bow and a red lotus. Under her seat Kāma and his wife should be shown. She is in the fulness of youth and displays amorous sentiments. Uḍḍiyāna kurukullā is of terrible appearance and of red colour. She rides on a corpse. She wears the garland of heads, the five skulls on her head. She has protruding teeth and tongue and her brown colour hair are rising over her head in the shape of the flame. Her eyes are red and round and three in number. Her principal pair

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of hands are engaged in drawing the bow of flower and charging an arrow of red lotus. The second pair of hands hold a goad of flower and the red lotus.

The six handed Kurukullā is of red complexion and known as Māyājāla-karma Kurukullā. She exhibits the *trailokya vijaya mudrā* in the first pair of hands; and carries *aṅkuśa* and the red lotus in the second pair and the full drawn bow charged with an arrow in the third.

Aṣṭabhujī Kurukullā is also of red colour but not so terrific as other Kurukullās. She displays the *trailokya vijaya mudrā* in the first pair of hands and shows in the other right hands *aṅkuśa*, an arrow and the *varada* pose. In the remaining left hands she holds a noose, a bow, and the *utpala*.

Uḍḍiyāna Kurukullā is also worshipped as Vajrayoginī.

Kurukullā is a goddess to be worshipped for attaining the *vaśī-karaṇa* power.[61]

The Goddess Vāruṇī is seated on a boat bedecked with gem (maṇi). She is also named as Sudhāmālinī and Amṛteśvarī. She is surrounded by the army of Śaktis. Her cheeks and eye-brows are red like the colour of rising sun and she decorates her tresses with the flowers of the *pārijāta*. She maddens the three worlds by her glance. She holds in two of the hands the cup full of wine and a beautiful lotus. In rest of two hands she carries the cooked piece of flesh and the box of gems (maṇipātra).[62] (*S. T.* 71).

Prāṇaśakti presides over the centres of physical life (prāṇa). H K. Śāstri compares the goddess with Vajraprastāriṇī and describes that she is seated on a lotus springing from a boat of blood, in an ocean of blood, and holds among the other weapons a human skull filled with blood.[63]

According to the *Śilparatna* this goddess is a form of Pārvatī. She has six hands, exhibiting in her hands a sugar-cane bow, a flower arrow, the *varada* and the *abhaya* postures, a noose, a skull. She is shown engaged in vanquishing Māra.[64]

According to the *Śritattvanidhi* she is of red colour and has three eyes. She sits on a lotus of red colour which itself is on a boat of red colour,

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Her boat floats in the ocean of blood. Her hands are six. These hands hold a noose (pāśa), a bow, made of sugar-cane, with the thread of *maṇis*, a goad (aṅkuśa), and the five arrows (pañca bāṇa). The description of *Śritattvanidhi* is based on *Śāradātilakam.* (*S. T.* 84).

The goddess Prāṇaśakti is invoked by the Brahmaṇas at the time of infussion of an image with life (Prāṇapratiṣṭhā).[65]

The mother (Ambā) Kamaleśvarī is a six armed goddess holding a lotus (paṅkaja), a noose (pāśa), a bow (of sugar cane), five arrows of flower. The rest of two hands show the postures of *abhaya* and *vara.* (*S. T.* 87).

The goddess Surā is an unmarried girl (kanyakārūpa). She has three eyes and eighteen hands. The emblems and the postures she shows in the left hands are a conch (śaṅkha), a sword (khaṅga), a bow (dhanu), a skull (kapāla), a pestle (mūsala), a spear (śakti), a club (gadā), the posture of *varada,* bell (ghaṇṭā). Her right hands have a discus (chakra), the *muṣṭi,* an arrow (śāra), a trident (śūla), an iron (loha), a shield (kheṭa), the *tomara,* the posture of *abhaya* and the *bhindipāla.*

She is the personification of wine and thus a terror to the demons and a blessing to gods (devas). She is Umā herself and her consort Śiva is the power of intoxication (moha). (*S. T.* 90).

Śītalā is to be shown as naked (digambarā) on the back of a donkey. She is of black complexion. She shows a winnowing fan (śurpa) over her head and a broom (mārjanī) and water pot (kalaśa) in her hands. (*S. T.* 106)

A Durgā having sixteen arms is mentioned in the *Śritattvanidhi.* But the emblems of the hands are not given here. She is described as having three eyes and trident entwined with snake (pannagayuktaṁ śūlam). This feature is very common with the gods and goddesses of the Buddhist pantheon. Some of the gods and goddesses of the Buddhist pantheon hold sword or trident entwined with snake. She is naked (digaṁbara) and wears the ornaments of snakes (pannagavalaya). Her neck is of blue colour, while the complexion of her body is black (shyāmā). (*S. T.* 61).

On the basis of the *Tripura Sundarīkalpa* Bālā is described in the *Śritattvanidhi* as sitting on the full bloomed lotus. Her complexion is red like the

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flower of *japākusuma*. This girl (bālikā) is holding in her six hands a rosary (akṣa), the *śruka*, a book (pustaka). Out of the rest of hands two are in the *abhiti* and *vara* postures. The emblem of one hand is not mentioned in the text. (*S. T.* 80).

Thus, this Tāntrika goddess, from the point of view of her emblems seem to be associated with the cult of Brahmā, than the god Śiva, as in the case of other Sundarīs.

The goddess Mṛtsañjīvanī is mentioned as of pacific nature. The text describing her emblems is not clear. In her hands she shows a noose (pāśa), the pose *vara* ? a goad (aṅkuśa), a mace (gadā), a sword (khaṅga), a trident (śūla) and the last hand is in the *abhaya* pose. This eight armed goddess is of red colour and sits on a full bloom lotus. (*S. T.* 82).

The goddess Chandrāparameśvarī is described in the *Śritattvanidhi* as of golden colour holding a sword and a lotus in her hands. Her lotus eyes are beautiful. (*S. T.* 98).

Trikaṇṭakīdevī is a very fierce goddess with certain abnormal features. She has a body showing three colours. Her body is black below the navel, red between the navel and the neck and white over the neck. The terrible fangs protruding from her four faces are so long and crooked that they pierce out through her belly. In her four hands she holds two lamps, a conch and a discus (rathāṅgam). She has three eyes. She has also been described as the multi-coloured goddess (chitravarṇā). (*S. T.* 120).

The goddess Tiraṣkāriṇī is of blue complexion and rides on the back of a horse. She holds a sword in her hand. Her eyes are half closed due to sleepness (nidrānimīlita). (*S. T.* 94).

The goddess Aśvārūḍhā also rides on the back of a horse. She has two hands holding in them a cane decked with gold (kanakamayīvetrayaṣṭhī) and the braddle (khalinī) of the horse. (*S. T.* 95).

Śivadūtī is the special form of Durgā and represents the power of Śiva. According to the *Bhaviṣya Purāṇa* she is also one of the nine Durgās.[66]

The name Śivadūtī is given to the goddess Durgā for making Śiva her messenger in her war with Śumbha and Niśumbha. Her form is described in

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the *Devī Māhātmya* as terrible and she troubles the demons with her loud shrieks.[67]

According to the *Matsya Purāṇa* Śivadūtī has a faded look and emaciated thin wiry body. She has snakes and skull as her ornaments. In her four hands she carries the *raktapātra*, a sword (khaḍga), *śūla* and *māṅsa*. She also keeps a *khatvaṅga*.[68]

The *Śritattvanidhi* describes the goddess a bit differently. According to this description her complexion is bright like the midday sun. She has three eyes and eight hands holding in them a vessel of blood (pātra) or gem, a club (gadā), a shield (kheṭaka), a noose (pāśa), the lotus flower (padma), an axe (kuṭhāra), a sword (mahākhaṅga) and a goad (aṅkuśa). She has ornaments of gems. (*S. T.* 22).

In the chapter of grahanidhi of the *Śritattvanidhi* there are some terrific goddesses including the names of Ugrā, Jeṣṭhā, Raudrā and Kālī.

Ugrā mounts the bull and has three eyes. Her lustre is like that of fire. Her one hand shows *kapāla* and the other is in the *abhaya* pose. (*S. T.* 496).

Jyeṣṭhā is of *pātala varṇa* and according to *Śritattvanidhi* she in one hand shows *kapāla* and the other *vara* pose. (*S. T.* 497)

Some other text quoted by T. A. G. Rao describes her as of red complexion and the eldest of the group of Devīs. She has two hands showing *kapāla* and a *bāṇa* instead the *vara* pose.[69]

Raudrā is of terrific look and black face. She in her two hands hold a skull (kapāla) and a flywhisk (chāmarai). (*S. T.* 498).

Kālī is described as black like cloud but her face is red like the colour of copper (tāmranibhānanam). She is the destroyer of fear and has two hands holding the *kapāla* and the *kartri*. (*S. T.* 500).

In the same chapter we find the *dhyānas* of some obscure or local deities; such as Vikīrṇī, kalavikīriṇī, balavikīrinī, balapramathānī, Bhrāmarī and Saṅkaṭā.

Vikīrṇī is of blue colour and holds in her two hands *muṇḍa* and *Śakti*. (*S. T.* 501).

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Kalavikīrṇī is a goddess of white complexion and the destroyer of poverty (dainyaharā). (*S. T.* 502).

Balapramathanī is the destroyer of the enemies and has red complexion. In her two hands she holds *kapāla* and *pāśa*. (*S. T.* 504).

Balavikīrṇī is of mixed complexion (chitravarṇa). She is the giver of peace and holds in her two hands *kapāla* and *japamālikā*). [*S. T.* 503].

Bhrāmarī is blue in complexion and has long *jaṅgha* and the sunken belly (kṛśodari) (*S. T.* 513).

Saṅkaṭā has a curious form of her neck (grīvā), a low nose and has the sunken belly. She holds in her hands a sword (khaṅga) and a shield (kheṭaka) (*S. T.* 514).

Ulikikā is a terrific goddess with blue neck and big belly (mahodarī). She holds a *daṇḍa* in her one of the hands. (*S. T.* 515).

We have noted above that Rākā and Sinivālī are known from the vedas. They were popular vedic goddesses but later they were forgotten and no where in the purāṇic pantheon or in the iconographic texts they are mentioned. But in the *tantropāsanā* they had some place. The *Rudryāmālā* (which is quoted in the *Śritattvanidhi*) describes them as follows :

Rākā is white like the marble. She rides a corpse (savārudhā) Decked with all kinds of ornaments she in her four hands shows *vara* and *abhaya* poses and holds *amṛtakalā* and *amṛtkuṇḍikā*. (*S. T.* 460).

Sinivālī is of black complexion and in her hands she shows the poses of *vara* and *abhaya* and hold a rosary (akṣasūtra) and a water pot (kamaṇḍalu). (*S. T.* 461).

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References

1. तां दुर्गां दुर्गमां देवी, *Devī Upaniṣad*, 19. दुर्गायै दुर्गापरायै, *Devī Māhātmya*, V. 10.
2. दुर्गा दुर्गतिनाशिनी, *ibid.*, IX. 29.
3. They are Umā, Pārvatī, Śriyā, Rambhā, Totalā and Tripurā. *Rūpamaṇḍana*, X. 1-7.
4. *Devī Māhātmya*, XI. 41-55.
5. *Elements of Hindu Iconography*, Vol. I. Pt. pp. 332-333; *Śritattvanidhi*, 86; *Devīkavacham*, 3-9.
6. H. K. Sastri, *South Indian Images of Gods and Goddesses*, p. 202.
7. Alternatively, her pot is full of blood and her both the hands hold such pots. *ibid.*, p. 202.
8. *ibid.*, pp. 211.
9. *Mūrti Rahasya*, 19. An image depicting these Durgās is in the Rajsahi Museum. The central figure is an eighteen armed goddess rest eight goddesses show only sixteen arms. R. C. Majumdar, *History of Bengal* Vol. I. p. 453.
10. *Elements of Hindu Iconography*, Vol. I Pt. II, pp. 356-357,
11. *South Indian Images of Gods and Goddesses*, p. 202.
12. J. N. Banarjea refers to a Navadurgāpaṭṭa found from Dinajpur. The central figure is of Mahiṣamardinī having eighteen arms, while rest of the eight goddess are shown with sixteen arms. The arrangement of these goddesses do not correspond fully with the description of the *Śritattvanidhi*. *Development of Hindu Iconography*, p. 500; *History of Bengal*, Vol. I., pp. 433-434. Pl. XIII. 35.
13. *Elements af Hindu Iconography*, Vol. I., pp. II., pp. 342-345.
14. *Ibid.*, Vol. I. pt. II. p. 343.
15. *Ibid.*, Vol. I. pt. II, p. 343.
16. Alain Danielan, *Hindu Polytheism*, p. 268.
17. *Ibid*, p. 268. It is pointed out that the number of Mahāvidyās is selected ten to match the ten chief incarnations of Viṣṇu. *'Sakti' Cult in Ancient India*, p. 155.
18. *Ibid.*, p. 155; *Purascharṇārṇva*, p. 13; *Bhārtīya Pratīka Vidyā*, p. 180.
19. शवारूढा महाभीमां घोरदंष्ट्रां हसन्मुखीम् ।
    चतुर्भुजां खड्गमुण्डवराभयकरां शिवाम् ॥
    मुण्डमालाधरां देवीं लोलजिह्वां दिगम्बराम् ।
    एवं सञ्चिन्तयेत् कालीं श्मशानालयवासिनीम् ॥
    quated from Kāli Tantra in *Hindu Polytheism*, p. 462.

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20. *Elements of Hindu Iconography*, Vol. I, pt. II, p. 123.
21. *Yoginī Hṛdaya*, p. 228; *Śakti Cult in Ancient India*, p. 153.
22. *Ibid.*, pp. 275–276.
23. Karapātri, *Bhagavati Tattva*, p. 501.
24. देवी च धारिणीनाम नीलाङ्गी कमलासना ।
    मातुलिङ्गोत्पलधरा दक्षिणोभयबाहुका ॥ पद्माससूत्रधृत ...
    धारिणी देवी कृष्णवर्णा चतुर्भुजां पद्मासनां मातुलिङ्गोत्पलान्वितदक्षिणभुजां पाशाक्षसूत्रान्वितवाम करां ।
    B. C. Bhattacharya, *Jain Iconography*, p. 100.
25. *Ibid.*, p. 101.
26. *Indian Buddhist Iconography*, p. 1.
27. *Śakti Cult in Ancient India*, p. 156.
28. तारकत्वात् सदा तारा लीलयावाक्य प्रदायतः ।
    ० ० ० ० उग्रत्वादुग्रतारिणी ॥
    उग्रायत्तारिणी यस्मादुग्रतारा प्रकीर्तिता ॥
    Bhāratīya Pratikavidyā, p. 202; *Prāṇatoṣiṇī*, p. 376.
29. *Hindu Polytheisn*, p. 461.
30. Also in the *Śākta Pramod.*, pp. 170. 178, 180·181.
31. In the *Śodaṣī Tantra* she is described as follows :
    बालार्कमण्डलाभासां चतुर्बाहुं त्रिलोचनाम् ।
    पाशाङ्कुशशरांश्चापं धारयन्तीं शिवां भजे ॥
    Hindu Polytheisn, p. 464.
32. उद्यद्दिनद्युतिमिन्दुकिरीटां तुङ्गकुचां नयनत्रययुक्ताम् ।
    स्मेरमुखीं वराङ्कुशपाशां भीतिकरां प्रभजे भुवनेशीम् ॥
    Ibid., p. 464.
33. *South Indian Images of Gods and Goddesses*, p. 279.
34. *Ibid.*, p. 220.
35. *Ibid.*, p. 220.
36. प्रत्यालीढपदां सदैव दधतीं छिन्नं शिरः कर्तृकां ।
    दिग्वस्त्रां स्वकबन्धशोणितसुधाधारां पिबन्तीं मुदा ॥
    नागाबद्धशिरोमणिं त्रिनयनां हृद्युत्पलालंकृतां ।
    रक्त्यासक्तमानवोपरि दृढां ध्यायेज्जपासन्निभाम् ॥
    Chinnamastā Tantra, quoted in *Hindu Polytheism*, p. 465.
37. *Indian Buddhist Iconography*, pp. 247-248.
38. *Ibid.*, p. 248.
39. *South Indian Images of Gods and Goddesses*, pp. 281–82.

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40. Compare the text [*S. T.* 125] with the *Tripura Bhairavi Tantra* which is as follows :

उद्यद्भानुसहस्रकान्तिमरुणक्षौमां शिरोमालिकां।
रक्तालिप्तपयोधरां जपवटी विधामभीतिं वरम् ॥
हस्ताब्जैर्दधतीं त्रिनेत्रविलसद्वक्त्रारविन्दश्रियं।
देवीं बद्धहिमांशुबद्धमुकुटां वन्दे समन्दस्मिताम् ॥

quoted in *Hindu Polytheism*, p. 465.

41. *Ibid.*, p. 282. *Bhāratīya Pratīka Vidyā*, p. 322.

42. The *Dhūmāvati Tantra* describes her :

विवर्णा चञ्चला दुष्टा दीर्घा च मलिनाम्बरा।
विमुक्तकुन्तला वै सा विधवा विरलद्विजा ॥
काकध्वजरथारूढा विलम्बितपयोधरा।
सूर्यहस्तातिरूक्षासा धूतहस्तावरानना ॥
प्रवृद्धघोणा तु भृशं कुटिला कुटिलेक्षणा।
क्षुत्पिपासार्दिता नित्यं भयदा कलहास्पदा ॥

quoted in *Ibid.*, p. 465.

43. जिह्वाग्रमादाय करेण देवीं वामेन शत्रून्परिपीडयन्तीम्।
गदाभिघातेन च दक्षिणेन पीताम्बराढ्यां द्विभुजां नमामि ॥

quoted in *Ibid.*, p. 465.

44. श्यामां शुभ्रांशुमालां त्रिनयनकमलां रत्नसिंहासनस्थम्।
भक्ताभीष्टप्रदात्रीं सुरनिकरचरासेव्यकाब्जाङ्घ्रियुग्माम् ॥
नीलाम्भोजांशुकान्तिं निशिचरनिकराण्यदावाग्निरूपां।
पाशंखड्गं चतुर्भिर्वरकमलकरैः खेटकं चाङ्कुशं च।
मातङ्गीमावहन्तीमभिमतफलदां मोहिनी चिन्तयामि ॥

Ibid., p. 466.

45. *Elements of Hindu Iconography*, Vol. I, pt II, p. 372, 132, 133.

46. कान्त्या काञ्चनसन्निभां हिमगिरिप्रख्यैश्चतुर्भिर्गजैः।
हस्तोत्क्षिप्तहिरण्यामयामृतधरै रासिच्यमानां श्रियम्।
बिभ्राणां वरमब्जयुग्ममभयं हस्तैः किरीटोज्ज्वलां।
क्षौमाबद्धनितम्बबिम्बवलितां वन्देऽरविन्दस्थिताम् ॥

quoted from *Kamalā Tantra* in *Hindu Polytheism*, p. 466.

47. Various icons of Gajalakṣmī or Abhiṣeka types of Goddesses have been found. The earliest representations of this goddess have been found in the Śuṅga Art at Bharhut as well as at Sāñchī. The most interesting figure is found on the middle section of the front architrave of the southern gate way of the Great Stupa at Sāñchī. Here the goddess stands on lotus holding in the right hand a lotus, the left being placed on the hip. She is being anaoited by two elephants. In several Kuṣāṇa sculptures,

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the goddess having two hands (left holding a lotus, right in the *abhaya* pose) are represented. Two elephants sprinkle water on her. She, in another Kuṣāṇa sculpture is shown along with Ardhnāriśvara, Viṣṇu and Kuvera (V. S. Agrawala, *Brhmanical Images in Mathura Art*, pp. IX and 41 etc.). Gajalākṣmī is also a favourite motif on seals and coins of the Gupta period and also on the coins of Śaṣāṅka (Bhagwat Sahai, *Iconography of Minor Hindu aud Buddhist Deities* p. 171). Seals from Bhita Vasārh, Rajghat also represent Gajalakṣmī. (*A. S. I. A. R.* 1903-4. p. 107. Seals nos. 3, 4, 7, 8, 10, 11, 13 etc., *M. A. S. I.* p. 45 and 51; *A. S. I. A. R.* 1911-12, pl. XVIII. XIX).

Some of the stone sculptures of Gupta and the early Mediaeval period represent different types of Gajalakṣmī. A Gupta sculpture from Eran (M. P.) shows the Goddess being annoited by a pair of elephants. *Indian Araracology*, 1960-61, p. 62. t. LXX. IV). Another Gupta figure from Kauśāmbi, in which a pair of elephants giving bath to the Goddess are shown standing as a pair of lotus stalks held by the Goddess. (*Ibid.*, 1956-57, p. 29, pt. XXXVIII.)

In the early Mediaeval architecture, Gajalakṣmī was assingned a special place on the centre of the lintel over the shrine doorways in Orissa, Khajuraho etc. usually sitting an a lotus, crossed legged or in the *ardhaparyaṅka* pose and being given a bath by two miniature elephants, standing on the lotuses with upturned iars held in their trunks. *Iconography of Minor Hindu and Buddhist Deities* p. 175-176. Gajalakṣmī figures from Ellora and Mahabalipuram show the popularity of the Goddess in South India (*Elements of Hindu Iconography*, Vol. I, pt. II. pl. CIX. and CX.)

48. Manuscripts in the library of Royal Asiatic Society, Bengal. (Nos. 196, 3400, and 5303).
49. D. C. Sircar, *The Śākta Pithas*, pp. 30-31.
50. *South Indian Images of Gods and Goddesses*, p. 212.
51. *Ibid.*, p. 220.
52. *Elements of Hindu Iconography*, Vol. I., pt II, p. 368, Text. 128.
53. *Ibid.*, Vol. I, p. II., p. 359. Text. 118.
54. *The Śākta Pithas*, p. 17-31.
55. *Indian Buddhist Iconography*, p. 246.
56. अष्टापदं समारूढा देवी नाम्नापराजिता ।
    फलासिखेटहस्तौ हरिद्वर्णा चतुर्भुजा ॥
    Jain Iconography, p. 101.
57. *South Indian Images of Gods and Goddesses* p. 45.

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58. According to the *Viṣnu Dharmottara Purāṇa* instead the *charma*, the chandra is recomnended. Likewise, besides the *Kamaṇḍalu*, the water is also mentioned in the hands of Bhadrakāli *Elements of Hindu Iconography*, Vol. I, Pt. II, pp. 358, 116.
59. H. K. Śāstri illustrates two images of Pratyaṅgirā which mostly confirms the description of the *Sritattvanidhi*. *Ibid.*, pp. 214-215 and figs. 133 and 134.
60. *Ibid.*, p. 213.
61. *Indian Buddhist Iconography*, pp. 147-152.
62. T. A. G. Rao. describes a variety of Vāruṇī as a twin of Chāmuṇḍā. According to his description she has pendulous breasts and a flabby belly and is clad in red garments. She carries in her hands the *Śūla* and *bāṇa*. The rest of her bodily features are like a handsome women. *Elements of Hindu Iconography*, Vol. I. pt. II. p. 364.
63. *South Indian Images of Gods and Goddesses*, p. 212.
64. quoted in *Ibid.*, p. 212. fig. 1.
65. *Ibid.*, p. 213.
66. Bhaviṣya Purāṇa, Uttaraparva, 61. 13.
67. *Devī Māhātmya*. VIII. 37, IX. 35, XI. 1°.
68. *Matsya Purāṇa*, quoted in *Elements of Hindu Iconography*, Vol. I, pt. II. p. 125.
69. *Ibid.*, Vol. I, Pt. II. p. 363.

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IV

SHE
THE SLAYER OF THE DEMON AND THE SEVEN MOTHERS

SHE is the mother of gods as well as of demons. But for their wicked acts, the goddess kills the demons, her own sons.

The various epics and the Purāṇas, particularly, the *Mārkaṇḍeya Purāṇa* describes her battle against the demons (asuras) in three phases (charitas). In the first, i.e., (pūrvacharita) she fights against Madhu and Kaitabha, in the second (madhyam), she kills mahiṣa. In the third phase (Uttara Charita) she defeats five asuras-Śumbha-Niśumbha, Chaṇḍa-muṇḍa and Raktabīja.

According to the *Devī Māhātmya* when Madhu and Kaitabha, attempted to kill Brahmā, she as Yoganidrā made Viṣṇu conscious, who was in the state of *nidrā*, to kill the demons.[1]

The *madhyam charita* is related with the battle of Mahiṣā, the power of antigods and the symbol of unrestricted wild energy and death.

The Mahiṣa, the leader of the Asuras fought for hundred years with the *devas* and captured the throne of Indra by defeating and vanquishing the power of the *devas*. This enraged the great Gods Viṣṇu, Brahmā and Śiva, who in great anger produced the Goddess later known as Mahiṣāsuramardini out of their unified heat (*mahāteja*). This *mahāteja* being added and strengthened by the energies and lustre of other gods turned into a pile of light blazing like a mountain whose flames filled the whole space, which later on unified into a single corpus of a beautiful women enveloping the three worlds by her lustre.[2]

Thus, a composite image of the goddess was formed. Earlier Durgās, described above, were the results of the process from one into Many. Now

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the process was reverse. In the 'Mahiṣāsurākhyāna' the goddess is the result of the process from many into one.

This process has been further illustrated in the *Devī Māhātmya.*

It is said that the face of this composite goddess as Mahiṣamardinī was produced from the light (teja) of Śiva, her hair from that of yama, her arms from the lustre of Viṣṇu; her breasts from that of moon; her bust from that of Indra; her thighs and legs from that of Varuṇa; her hips from the lustre of the Earth; her feet from that of Brahmā; her fingers of the feet from the lustre of Śūrya; her fingers of the hand from that of Vasus; her nose from that of Kubera; her teeth were formed from the lustre of Prajāpati, her triple eyes were produced from the light of Agni; her eye-brows were the twin twilight (sandhyā); her ears were formed from the lustre of Vāyu.[3]

This goddess Śivā (as called in the *Devī Māhātmya*) was provided by various gods their own weapons and ornaments. According to this description, Śiva gave his trident; Viṣṇu a *chakra*; Vāyu a bow and two quivers of arrows, Agni a *Śakti*, Indra his *vajra* and the bell of his elephant Airavata, Yama, a rod, the kāladaṇḍa, Varuṇa a noose, and a conch, Prajāpati a garland of beads, Brahmā his pot (kamaṇḍalu) Sūrya the rays, Kāla a shinning sword and a shield. The Milky Ocean gave to her a lustrous necklace and a pair of undecaying garments, a heavenly crest-jewel, ear-rings, bracelets, a brilliant *ardha chandra* necklace, armlets, a pair of anklets, a torque and finger rings.

Viśvakarmā gave her brilliant battle-axe (paraśu) and an armour, ocean gave her a garland of lotuses for her head.

Himālaya gave her mount, the lion and various jewels. Lord Kubera gave her a drinking cup full of wine and Śesha a *Nāgahāra*[4]

In this way Siṁhavāhinī Durgā came into being. She is the killer of the demon Mahiṣa

Her iconographic features are variously described in the respective texts of the *Purāṇas* as well as in the Śilpa texts. There is slight difference in the mythological versions of the account of Mahiṣāsuramardinī, but so far iconographic details are concerned they are identical except in the description of

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hands and emblems. Most of the *Purāṇas*, such as *Matsya* and *Vāmana* describe the goddess as Kātyāyinī and the *Viṣṇudharmottara Purāṇa* describes the goddess as Chaṇḍikā. In the *Śritattvanidhi*, however, she is named as Chāmuṇḍeśvarī [*S. T.* 1].

The *Vāmana Purāṇa*, closely follows the version of *Devī Māhātmya* of the *Mārkaṇḍeya Purāṇa*.[5]

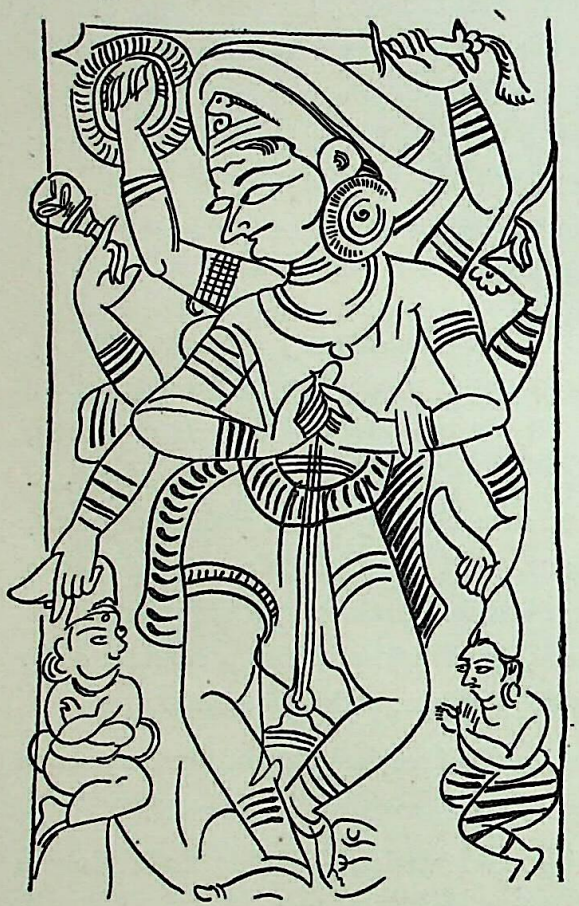

Fig. 14. Chāmuṇḍeśvari
(From the 15th Century Manuscript)
Apabhraṁśa style.

The version of the *Vāmana Purāṇa* relates that the goddess Kātyāyinī cames forth out of the flames of anger emitted by Viṣṇu, Brahmā and Śiva. This goddess was with three eyes and with eighteen hands. To her Śiva gave a trident, Viṣṇu a disc, Varuṇa a conch, Agni a dart, Yama an iron rod, Vāyu a bow, Śūrya a quiver full of arrows, Indra a thunderbolt, Kubera a mace, Brahmā a rosary and a water pot, Kāla a sword and a shield, Viśvakarmā a battle axe, Himavāna a lion etc.[6]

Thus, while the *Devī Māhātmya* describes the sixteen weapons of the goddess given by the gods, *Vāmana* enumerates only fourteen though the hands of the goddess are mentioned as eighteen.

The verson of *Matsya Purāṇa*[7] is more popular and was followed also in the tradition of imagery as well as in the Śilpa texts, such as the *Aparājita-pṛchchā*[8] *Rūpamaṇḍana*[9], *Māyādīpikā* and the *Śilparatna*[10] as well as in the

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Mārkaṇḍeya Purāṇa.[11] All these texts describe Kātyāyinī Devi as a ten handed goddess.

According to the *Matsya Purāṇa* the goddess Kātyāyinī has ten hands and three eyes. Her matted hair (jaṭājūta) are decked with the crescent (ardhendu). Her colour is like the *atīsīpuṣpa.* She is young and adorned with various ornaments with beautiful teeth and prominent breasts she stands in the *tribhaṅga* pose. In her right hands she holds a trident, a sword, a discus, the sharp arrows and a spear and in the left a shield, a bow, a noose, a goad and a bell or an axe. Below is to be shown the headless trunk of the buffalo-bodied asura from whose neck his human from is made to emerge with a sword and a shield in his hands. His eyes, hair, and brows are red and he vomits blood from his mouth. His chest is pierced by the trident (triśūla) of the Devi. The lion of the Devi mounts the mahiṣa. The asura is bound down by the *nāgapāśa.* The Goddess Kātyāyinī rides the lion, her mount, by her right leg and pushes aside the Mahiṣa by the first finger (aṅguṣṭha) of the left leg.

This vivid description of the *Matsya Purāṇa* is the basis of the description of the goddess Kātyāyinī in all other texts. The differences in the account of the emblems of ten-armed goddess, however, may be noted as follows :

In the right hands :—

	1	2	3	4	5
Matsya	triśūla	Khaṅga	chakra	bāṇa	śakti
Agni[12]	khaṅga	śula		śakti	
Aparājita-pṛcchā	śūlā	khaṅga	vajra	chakra	bāṇa
Rūpamaṇḍana	triśūla	khaṅga	chakra	bāṇa	śakti
Māyādīpikā	triśūla	khaṅga	chakra	bāṇa	śakti
Śilparatna	triśūla	khaṅga	śakti	chakra	kārmuka

In the left hands :—

Matsya	kheṭaka	pūrṇa-chandra	pāśa	aṅkuśa	ghanṭā or paraśu.

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Mārkaṇḍeya	1	2	3	4	5
Agni	nāgapāśa	charma	aṅkuśa	kuthāra	bow
Aparājita pṛcchā	chāp	kheṭaka	pāśa	ghanṭā	goad
Rūpamaṇḍana	kheṭaka	pūrṇachandra	pāśa	aṅkuśa	ghanṭā
Māyādīpikā	kheṭaka	pūrṇapātra	pāśa	aṅkuśa	ghanṭā or pāśa*
Śilparatna	pāśa	aṅkuśa	kheṭaka	ghanṭā	paraśu

[* It adds Paraśu and Chamara also.]

The *Agni Purāṇa* presents the description of the goddess Mahiṣamardinī with many hands. The text is not complete hence the emblems and the *āyudhas* of the hands are not properly enumerated.

The first description is related to the goddess having twenty hands. Their emblems etc. are not fully mentioned. According to this account she holds in her hands a tident (śūla), a sword (asi), a spear (śakti), a discus (chakra), a noose (pāśa), a shield (kheṭa), a kettledrum (damarū), and shows the *abhaya* pose. This is the description of right hand. In the left hand she holds the *nāgapāśa*, a shield (kheṭaka), an axe (kuṭhāra), a goad (aṅkuśa), a bow (chāpa), a bell (ghanṭā), a flag (dhvaja), a club (gadā), a mirror (ādarśa), a club (mudgara).

The ten armed Mahiṣamardinī is also referred to here, but the details of the hands etc. are not given.

In another description the goddess is described as having eighteen hands. In the right hands she holds a *muṇḍa*, a shield (kheṭaka), a mirror (ādarśa), shows the *tarjanī* pose, a bow (chāpa), a kettledrum (damarū), a noose (pāśa). In the left of her hands she holds a spear (śakti), a club (mudgara), a trident (śūla), a thunder bolt (vajra), a sword (khaṅga), a goad (aṅkuśa), the arrows (sarān), a discus (chakra), and the *Śalākā*.[12]

In the *Mārkaṇḍeya Purāṇa*[13] the goddess Kātyāyinī is described as a four handed goddess showing the *abhaya* pose, *bāṇa* or *chakra* in the right hands and the *varada* as well as the *saṅkha* in the left hands.

The *Śritattvanidhi* refers to Kātyāyinī as one of the Navadurgās without describing the iconographic features, particularly of hands. (*S. T.* 56).

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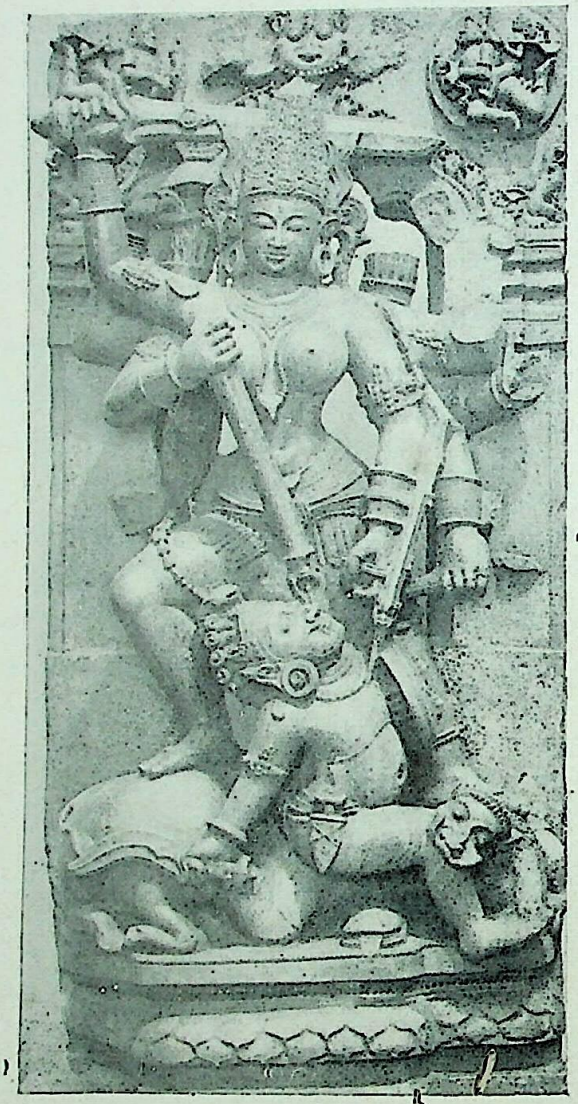
To face p. 67



Śakti as the slayer of Mahiṣa
Sun Temple, Koṇārka (13th cent.)

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The goddess Mahiṣamardinī described as Chaṇḍeśvarī in the *Śritattva-nidhi* is a twenty armed goddess. She has three eyes. Her complexion is of gold (hemābha). She is a very handsome and youthful women with thin waist (kṛśamadhyā) and beautiful high breasts and large eyes. She, sitting on a lion, is in angry mood (kruddhā). In her right hands she holds a trident (śūla), a sword (asi), a spear (śakti), a discus (chakra), an arrow (bāṇa), a conch (śaṅkha), a thunderbolt (pavi) and shows the *abhaya* posture. In rest of the right hands she has a kettle-drum (damarū) and a knife (churikā). All these *āyudhas* and posture is to be shown in the *urdha-vādhi-krama.*

Similarly, in the left hands of the goddess is to be shown a serpent (nāga), a shield (kheṭaka), an axe (kuthāra), a goad (aṅkuśa), the bow called *kārmuka*, a bell (ghanṭā), a flag (dhvaja), a club (gadā) and a mirror (ādarśa). The *Viṣṇudharmottara Purāṇa* adds *mudgara* besides the *gadā* in the left hands.[14]

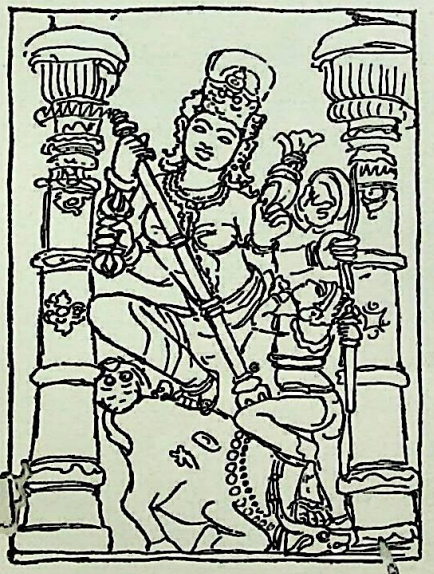

Fig. 15
The Demon emerging out of the beheaded Mahiṣa.
Ellora, 8th Cent. A. D.

Further it is described in the *Śritattva-nidhi* that the buffalo part of the beheaded asura is lying but the real asura in human form (*pumāna*) proceeding forth out of the neck of the buffalo in a very much agitated attitude. But his heart is pierced with the śūla of the goddess due to which the demon's eyes, hair and brows are red with blood and the demon also vomits blood from his mouth. In her combat with the demon Mahiṣa her mount the lion takes an active part and attempts to devour the hind part of the demon who is bound with the *nāgapāśa* by the goddess. The goddess is mounting the lion in the *ālīḍha* pose. Her left leg is on the lion and right one dashes the Mahiṣa. Her colour is like the colour of gold (svarṇavarṇaḥ).

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This account of Chaṇḍeśvarī also occurs in the *Nṛsimhaprāsāda*. We have noted above that the goddess Mahiṣamardinī is described in the *Viṣṇudharmottara Purāṇa*. In the *Śrītattvanidhi*, however there is another *dhyāna* of Chaṇḍikā, which considerably differs with the above account of Chāmuṇḍeśvarī (= Mahiṣamardinī and Kātyāyinī).

The account of Chaṇḍikā as given in the *Śritattvanidhi*, *Nṛsimhaprasada*[15] and *Viṣṇudharmottara Purāṇa* is identical. According to the first two texts Chaṇḍikā is of white complexion, of unauspicious look. She rides the lion (siṁhagā). She has three eyes which are rolled and round. She has three hands. The right hands show the *varada* pose and hold a trident (śūla) and scissors (kartikā). The left hands hold a noose (pāśa), a vessel (pātra), and the last one show the *abhaya* pose. (*S. T.* 50).

The *Viṣṇudharmottara Purāṇa*, however points out that she mounts the corpse (*Śava*).[16]

The account of *Agni Purāṇa* of Chaṇḍikā is close to the *Śritattvanidhi*. Here it is recommended that the Goddess Chaṇḍikā should be shown with twenty hands, holding a trident (śūla), a sword (asi), a spear (śakti), a discus (chakra), a noose (pāśa), a shield (kheṭa), a kettledrum (damaru), the *nāgapāśa*, a shield (kheṭa), an axe (kuthāra), a goad (aṅkuśa), a bow (chāpa), a bell (ghanṭā), a flag (dhvaja), a club (gadā), a mirror (ādarśa), one more club (mudgara) etc.[17]

Further it is described that the buffalo should be shown below with its head enirely severed and the asura should be sculptured as rushing out of that severed neck foaming with rage and brandishing his sword in the air. The goddess is to be represented in a standing posture with her right foot resting on the back of the lion and her left foot on the shoulders of the demon, round whose neck is twisted the serpent noose of the goddess and who is pounced upon by her celestial lion. This image of Chaṇḍikā is to be made as possessing three eyes fully armed and crushing the enemy of Gods.

The description of Chaṇḍikā as given in the *Rūpamaṇḍana* represents entirely a different concept about the goddess. Here the goddess as distinct from Kātyāyinī[13] is described as one having fierce features (krūrarūpā). The same goddess who has killed Mahiṣāsura, when kills Chaṇḍa and Muṇḍa,

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(Chaṇḍamuṇḍabighātinī) is a sixteen armed goddess instead the ten or twenty. She holds in her sixteen hands a trident (triśūla), a shiled (kheṭaka), a sword (khaṅga), a bow (dhanu), a noose (pāśa), a goad (aṅkuśa), an arrow (bāṇa), an axe (kuthāra), a mirror (darpaṇa), a bell (ghanṭā), a conch (śaṅkha), the *vastra*, a club (gadā), a thunderbolt (vajra) and a club (mudgara).

This fierce goddess has the hair of yellow colour (pingakeśā). With shunken belly (kṛśodarī). She wears the skin of lion (vyāghra charma) and ornaments of śnakes (bhujaṅga). She also wears the garland of skull (kapāla). She is of black complexion and rides on the corpse (śavārūḍhā).[19]

The depiction of Mahiṣamardinī is a facinating theme of Indian imagery, mostly since the Kuṣāṇa period, if not earlier.[20] The earliest representation of the goddess is with two hands. With right hand she is shown plunging the trident or spear into the body of the buffalo and with left hand she holds the tail of the demon buffalo. She is shown with or without the lion. In same examples of the Kuṣāṇa period from Mathurā, the goddess is shown standing against the buffalo, who is alawys represented in the animal form combating the goddess with its head lifted up.

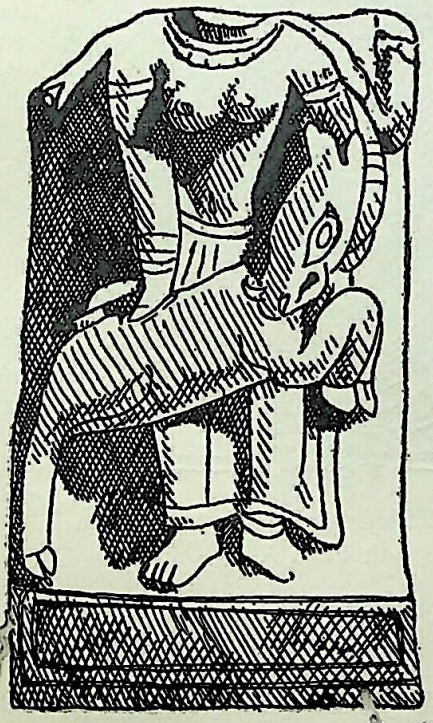

Fig. 16 Mahiṣamardini
Kuṣāṇa period, Mathurā

The Kuṣāṇa examples of Mahiṣamardinī also includes the images of the goddess with four or six arms. In one of the Mathurā examples, the six armed goddess is shown holding the crown with two hands, the animal with other two and a spear and a trident in remaining two hands.[12] It is remarkable that in the Kuṣāna period in none of the examples the throat of the demon Mahiṣa is shown severed, as recommended by the

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Purāṇic texts. The demon is also not shown in human form coming out of the cut throat of the buffalo. This is a feature, which became popular in the Gupta period,[22] and onward as known from the examples of Bhita, Bhumara, Udaigiri etc.

The Gupta artist followed old tradition of depicting the goddess Mahiṣamardinī with two, four and six arms and also introduced the new feature of representing the goddess with twelve hands. A two armed Mahiṣā-

Fig. 17 Siṁhavāhinī Durgā, Bhitā Vth Cent A. D.

Fig. 18 Mahiṣamārdinī, Bhumrā Gupta Vth Cent. A. D.

sura plaque from Bhita is known from the Gupta period. It this the goddess is not shown accompanied by her mount. She has placed her left hand on the waist and holding a trident in her right hand. She is piercing the demon in animal form.[23] In Bhumra example the four armed goddess is shown pressing the demon's head and lifting the hind part of the demon by its tail with her left hand. In rest of two (back) hands she holds a sword and a shield.[24]

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To face p. 71

Siṁhavāhinī Durgā
Śrāvastī. Lucknow Museum.

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The twelve armed goddess killing the Mahiṣa is known from Udaigiri (Bhilsa). This is a relief carved on the facade of the Chandragupta II Cave. The mode of attacking the Mahiṣa by the goddess as depicted here remarkably tallies with the description in the *Mārkaṇḍeya Purāṇa*,[25]

In the early Mediaeval imagery the ten armed Mahiṣāsuramardinī was more common than two, six, four, twelve, eighteen, or twenty armed goddess. Such images have been found from all parts of India—particularly from Bengal, Bihar, Assam, Rajasthan etc. A ten armed image of the goddess Mahiṣamardinī from Dulmi, (Manabhum) is vigorous and corresponds with the texts describing the goddess Chaṇḍikā, or Kātyāyinī. Crushing the demon with the left leg, right planting on the lion, her mount, she pierces the shoulder of the demon with a trident. She holds in the right hands a trident, a shield, the *taṅkā*, the arrows and a sword. In her left hands she shows a bow, an axe, a goad, and the *nāgapāśa* and the *suchi* pose. The two armed demon emerging out of the buffalo has still her leg within the trunk of the animal below which lies the severed head. The demon is carrying a sword and shield in his hands.[26]

This image fairly represents the Vaṅga style of Mahiṣamardinī, the tradition of which, more or less continues till the present day.

In some of the Mahiṣamardinī images from Rajasthan the style is slightly different. In Rajasthani Mahiṣamardinī image, the headless demon is not so lifeless and lying on the ground as the vaṅga style. Here, as is shown in the example of Mahiṣamardinī on the Nīlakaṇṭheśvarī temple, Alwar, and the image found from Abneri, now in the Amer Museum Jaipur, the headless trunk of the buffalo demon, though pierced with the trident of the goddess, shown running with spirit to dash against the goddess Mahiṣamardinī.[27]

The eight armed Mahiṣamardinī was also commonly sculptured in different parts of the goddess in a novel way. In the Vaital Deul, Bhuvaneśvara, the buffalo demon is shown with the body of a man and the head of a buffalo, who is kneeling before the goddess at her feet, trying to attack the dynamic goddess with a sword. The goddess is standing by planting her left foot on the back of the lion with right she pushes the shoulder of the demon. In her eight hands she holds a sword, a trident, a thunderbolt, a lance, a shield,

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a bow, and the *nāgapāśa*. The significant point of this image is that though she is fighting emphatically with the demon, her face is calm and peaceful.[28]

From Sirpur (M. P.) an image of eight handed Mahiṣamardinī belonging to the 7th century is interesting from the point of view of difference that instead the goddess planting one of her legs on the back of the demon, she is trampling upon the demon with both the legs. The defeated demon is turned upside down.[29]

From Khajuraho the goddess having six and eight hands have been noticed with usual weapons.[30]

Entirely unsupported by any text, the image of the goddess from Betna, Dinajpur represents with thirty two hands with different weapons, symbols and poses.[31]

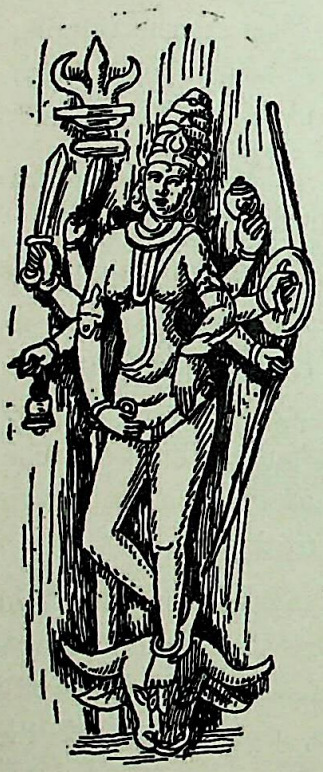

Fig. 19. The Goddess on the Demans severed head. Mahabalipuram

Some of the Mahiṣmardinī images from Bādāmī, Aihole, Canjeevaram Gaṅgaikondcholapuram etc. follow the textual tradition of the *Purāṇas* while representing the goddess. The lion figures in the Chālakyan images of the Mahiṣmardinī images are lifeless and inactive.[32] But the Pallava artists certainly superseeded in imagination and have represented the goddess sometimes in a most simple manner, and sometimes in a most complicated composition In either case they have considerably deviated from the textual dictates. While representing the goddess in the former style, she is shown standing on the severed head of the demon Mahiṣa. She shows four hands. This example is from the Draupadi Rath, Mahabalipuram. In this image main right hand is in the *abhaya* pose and the left is on the *kaṭi*, the upper hands show a conch and a discus. At the same place, the goddess is respresented in the same style on the severed head of the buffalo with eight

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hands also. Likewise the upper two hands, show the discus and conch. The other weapons are, the sword and the bell in the right hands and a bow and a shield in the left hands. The same tradition continues from Mahabalīpuram to Srimusham and Tanjavur also. The latter figure, however, shows only four hands.[33]

Among the complicated figures, the representation of the goddess fighting with the demon in the Mahisamardini Cave, Mahabalīpuram is monumental and epic in itself.[34] It is not a worshipper's image but a story telling relief, visualising and depicting the great battle with realistic movements and actions of considerable animation. Rarely has this legend been visualized in stone—with such power, skill and dramatic effect.[35]

In this figure the goddess is shown eight armed, riding on her lion, equipped with all kinds of weapons and using the bow with its string pulled

Fig. 20. Durgā fighting the Demon. Mahābalīpuram.

up to her ear. She is attended by a hosts of *gaṇas* and *yoginis* and is in the warlike *ālīḍha* posture using a huge club. The umbrellas held over the vanquished and the victor are very suggestive. The contours of the Mahiṣa demon have

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been powerfully delineated and the battle scene is full of animation. The enthusiasm of the *gaṇas* and the dispirited attitude of the Asura is delightfully contrasted.[86]

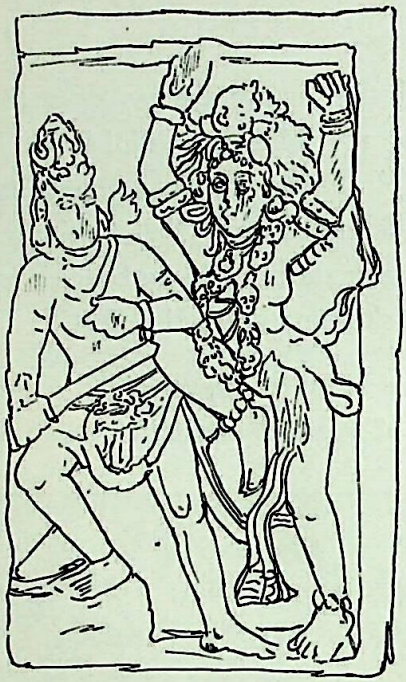

Fig. 21.
The Goddess engaged in dual with the Demon.
Mahabalipuram

Yet another image of the goddess fighting with the Asura, from Mahabalipuram, now in the National Museum, is certainly an advance over all imaginations and delineation of the theme. Here the goddess is shown without her mount and engaged in duel with the demon with remarkable vigour and energy. She, the two armed goddess, attacks the demon with her both the hands raised over. The demon is shown entirely in the human body with a sword in the right hand.

But the goddess is shown without any weapon. Her fury is clearly made explicit by her dishevelled hairs. Her angry and furious mood makes the demon frightned who has shown as trying to scape fraan the battle field,

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THE SEVEN MOTHERS

There are a number of mythologies relating to the origin of the Seven Mothers. The *Varāha Purāṇa* relates the origin of the Seven Mothers with the Śivas fighting with the Andhakāsura who was endowed with the power of multiplying into many secondary demons of equal strength and vigour than his primary self if his blood oozing from the wounds of his body fall on the ground. According to the version of this story the god Śiva created out of the flame that was issuing from the mouth, a Śakti called Yogeśvarī to stop the blood from falling on the ground. Besides Yogeśvarī Śiva created another Śakti named Māheśvarī. Likewise, Brahmā, Indra, Varāha, Viṣṇu, Kumāra Yama also presented their Śaktis to assist Śiva against Andhakāsura. All these Mātrikās known as Brahmāṇī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Indrāṇī and Chāmuṇḍā were to lick the blood of Andhakāsura before it falls on the ground from his wound caused by the blow of Śiva.[37]

According to this list of the *Varāha Purāṇa* the Mātrikās are eight including the name of Yogeśvarī. But in the other lists of the Aṣṭamātrikas, instead the name of Yogeśvarī, the name of Nāraśimhī is included. In the *Śritattvanidhi*, however, instead Yogeśvarī or Nārasimhī, the name of Mahālakṣmī is presented in the list of the Aṣṭamātrikās along with the other seven Mātrikās, named as Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Māhendrī and Chāmuṇḍā. (*S. T.* 7).

The *Devī Māhātmya*[38] connects the origin of the Mātrikās with the fight of Devī Chaṇḍikā or Ambikā with the demon Śumbha and Raktavīja. Functionally, their role in this struggle was slightly different than those of the Mātrikās who share the war of Śiva with Andhakāsura. According to the *Varāha Puraṇa*, all the Mātrikās were employed to lick the bloodoozing from the body of the demon Andhakāsura. But in the *Devī Māhātmya* this role is singularly specified to Chāmuṇḍā. The other Mātrikās take active role in fighting with the demon Raktavīja, the commander of Śumbha. Like Andhakāsura, Raktavīja also had the characterstic of multiplying into many secondary demons alike himself upon the falling of the blood from his body.

According to the version of the *Suprabhedāgama*[39] the origin of the

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Mātrikās is assigned to Brahmā who employed them in his conflict against Naiṛta.

While the aniquity of the images of the Mātrikas goes back to the Kuṣāṇa period[40], they are mentioned in Gaṅgādhara inscription of Kumārgupta I. In this inscription the names of the Mātrikas are not specified. An inscription of Skandagupta, the Mātrikas are associated with Kārtikeya. The number is seven but the names of the Mātrikas did not occur in any early Chalukyan inscription. Commenting on Varāhmihira, probably for the first time their names are mentioned by Utpola, the commentator of the *Bṛhatsaṁhitā*. He, however, gives the names of the Mātrikas, more than seven. They are Brāhmī Vaiṣṇavī, Raudrī (Māheśvarī), Kaumārī, Āindrī, Yamī, Vāruṇī and Kāuberī, besides the names of Nārasiṁhī, Vārahī and Vaināyakī. Further in othertexts, the list is sometimes raised to include the names and the number of the Mātrikas to sixteen.

The *Śritattvanidhi* approves on two occasions the same list of the Mātrikās including the same seven names in the same order. It recommends two ways of representing these Mātrikās. In one form they should be shown in the red garments (raktavasasaḥ) with two hands holding in them a skull (kapāla) and a lotus (utpala). (*S. T.* 7.)

Alternatively they should be presented according to the form (ākāra) along with the similar (sadṛsāyuddhas) of their own respective gods creating them. For example, Brahmāṇī should be shown according to the form of Brahmā, holding similar emblems and weapons as well as the symbols common to Brahmā. Similarly the other Mātrikas should also be represented. All are of red colour (raktavarṇaḥ). (*S. T.* 7).

This form of representing the goddesses is commonly recommended in other texts also.

Thus, according to the *Suprabhedāgama*[41] it is recommended that Brahmāṇī should be sculptured like Brahmā; Māheśvarī like Māheśvara, Vaiṣṇavī like Viṣṇu; Vārāhī as a short women with an angry face and holding a plough as her weapon; Indrāṇī like Indra; the Chāmuṇḍā as a terrific women. This last

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To face p. 76

Śakti as the Seven Mothers. Khajurāho Museum.

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goddess should have her hair in a dishevelled condition, should possess a dark complexion and have four hands; she should wield the *triśūla* in one of her hands and carry a *kapāla* in the other. All the Mātrikas are to be shown seated and should have two of her hands in the *varada* and the *abhaya* poses, while the other two hands should carry weapons appropriate to their male counterparts. They should be shown seated, upon *padmāsanas*.

In the *Devī Māhātmya*[42] the process of formation of these Mātrikās are elaborately described. It is said that from the bodies of Brahmā, Śiva, Kārtikeya, Viṣṇu and Indra, their śaktis approached Chaṇḍikā to fight with the Asuras. in the form of their own gods.

Further, it is described that in an aerial car (vimāna) borne by *haṁsās* came out the Śakti of Brahmā holding a rosary (akṣasūtra) and a water pot (kamaṇḍalu). She is called Brahmāṇī.

Śiva's Śakti Māheśvarī came seated on a bull holding a fine trident wearing bracelets of the great serpent and adorned with a streak of the moon (chandrarekhā).

Ambikā in the form of Kaumārī assuming the form of Kārtikeya came out to fight the Asuras, holding a spear (śakti) in hand and riding on an excellent peacock (mayuravaravāhanā).

Likewise Vaiṣṇavī the Śakti of Viṣṇu, seated on a Garuḍa came out, holding in her hand a conch (śaṅkha), discus (chakra), a mace (gadā), a bow (sāraṅga), a sword (khaḍga).

The Śakti of Hari called Vārāhī assuming the matchless form of Hari as Yajñavarāha also advanced.

Nārasiṁhī arrived there assuming the form of Narsimha, throwing down the clusters of constellations by the shaking of her manes.

Likewise Āindrī holding a thunderbolt and seated on the lord of elephants (gajrajoparisthithā) arrived. She is thousand eyed appearing just like Indra.

Beside these Seven Mātrikās it is stated in the *Devī Māhātmya* that the

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goddess herself issued forth her Śakti called Sivadūtī to take her share in battle against the Daitya Śumbha.

This goddess whose iconographic features we have noted above (p. 54) did broke the spirit of the Daityas by her violent laughter. Hearing the loud laughter of the goddess when the Asuras fell on the ground, the goddess 'Śivadūtī' devoured them in the battle field.[43]

The Mātrikās, however, fought with the demons with their weapons etc.

Thus, as it is described in the *Devī Māhātmya* that Brāhmī destroyed the Asuras by sprinkling water on them from his kamaṇḍalu, Māheśvarī killed the demons by her *trident*, Vaiṣṇavī by her *chakra*, Kaumarī by her javelin (śakti) and Āindrī by her thunderbolt. Vārāhī, besides using her *chakra*, shattered the Asuras with the blows of her snout and wounded them in the chest by her pointed tusk. Nārsimhī, did not use any weapon and torned the enemies by her claws and frightened them with her roar.

It is to be pointed out here that Chāmuṇḍā is not included in the Mātrikā-list of the *Devī Māhātmya*. These Mātrikās also do not perform similar role of preventing the falling of the blood from the Daitya Raktavīja as was in the case of Andhakāsura legend. Here this special role of licking the blood of the Asura, before it fall on the ground was assigned to Chāmuṇḍā only, who is included in both the lists of the Mātrikās in the *Śrītattvanidhi*. She is also called Yamī.

It is said that due to the blows of the Mātrikās blood began to fall on the ground and thus causing thousands of secondary Raktavījas, the great goddess Chaṇḍikā asked Chāmuṇḍā to open her wide mouth and lick the blood produced from the blows of her weapons and also to devour the secondary Asuras springing from Raktavīja.[44]

The goddess Chāmuṇḍā did accordingly. When blood flew profusely from the striken body of Raktavīja, Chāmuṇḍā licked it with her mouth in every direction and swallowed the Asuras born from the flow of the blood and at the same time drank the blood which flowed from their bodies. In this way she made the demon Raktavīja bloodless and thus hit by the goddess Chaṇḍikā the Asura Raktavīja fell on the ground.[45]

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It is to be noted that the images of the Mātrikās are not represented engaged in fighting with the demons. They are always shown peacefully sitting with their usual emblems and weapons and occasionally with a child in the lap also. This feature emphasises the mother aspect of these goddesses and connects them with the age long tradition of Universal Mother Goddess represented since the pre-historic times and worshipped all over.

The individual features of these Mātrikās are described in the *Śrītattva-nidhi* as follows :—

Brahmāṇī, the first of the Mātrikās is of golden (yellow) colour and has four faces. She has six hands. In the right three hands, she shows the posture of *vara* and holds a rosary (sūtra), and the *śruvā*. In the left hands she holds a book (pustaka) aud *kuṇḍī* and shows the posture of *abhaya*. She adorns herself with ornaments and wears the skin of dear as *uttarīya*. She rides on a goose (haṁśa). (*S. T.* 43.)

This description of the Mātrikā is more or less the same as in the *Viṣṇu-dharmottara* and the *Matsya Purāṇas*.[46]

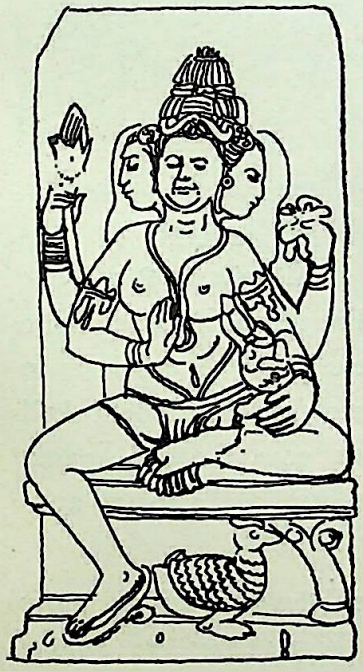

Fig. 22
Brāhmī, (Puri.)

The *Rūpamaṇḍana* and the *Aṁśumadbhedāgam* recommend only four hands for this goddess. But there is a considerable difference in the description of the emblems in the hands.

Thus, the *Rūpamaṇḍana* does not refer the number of the faces of Brahmāṇī but mentions the four hands holding a rosary (akṣasūtra), a waterpot (kamaṇḍalu), the *śruvā* and a book (pustaka).[47] The *Aṁśumadbhedāgama*[48] recommends that Brahmāṇī should be shown with four faces (chaturvakra) and with four hands. The right hands should show the *abhaya* posture and hold a *śūla*. The left hands be in the *varada* pose and hold a rosary (akṣa-mālikā). She should sit on the red lotus. Her mount be also shown, which is a goose (haṁsa). The *haṁsa* is also represented on her banner (ketu). She wears an yellow

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garment (pītāmbara) and has head adorned with a *karaṇḍa makuṭa*. Her situation is under a *palāśa* tree. In some of the South Indian images this trait is shown.

Māheśvarī, the second Mātrikā in the *Śrītattvanidhi* has a bull as her mount. According to this text she has five faces, three eyes and ten hands. In the right hands she has a sword (*khaṅga*), the thunderbolt (*vajra*), a trident (*triśūla*), a battle axe (*paraśu*) and the *abhaya* pose and in the left hands she shows the pose *vara* and the emblems, a noose (pāśa), a bell (ghaṇṭā), a serpent (nāga) and a goad (aṅkuśa). She has a crescent (chandrarekhā) over her head and has white complexion. (*S. T.* 44.)

Fig. 23
Māheśvarī, (Puri).

According to the *Viṣṇudharmottara Purāṇa*,[49] she has six hands and five faces and mounts the bull. In the right hands she shows the *varada* pose and holds a rosary (sūtra) and a kettle-drum (ḍamaru). In the left hands she has a trident (śūla), a bell (ghaṇṭā) and shows the *abhaya* pose.

As a four armed Mātrikā, she has been described in a number of texts such as *Rūpamaṇḍana*, *Matsya Purāṇa*, *Aṁśumadbhed āgama* and *Pūrva-Karaṇāgama*.[50] But these accounts are not uniform from the point of the description of emblems in the four hands of the Mātrikā. Thus, while the *Rūpamaṇḍana* mentions, a skull (kapāla), a trident (śūla), a khatvāṅga and the *varada* pose, the two Āgama tests with slight variations mention the *vara* and *abhaya* poses and a rosary and a trident in her hands.

The Mātrikā Kaumārī, the third of the list of the *Śrītattvanidhi* is variously described in various texts. Thus, while this text and *Viṣṇudharmottara Purāṇa* recommends twelve hands (ravivāhu) the *Aṁśumadbhedāgama*, *Rūpamaṇḍana*, *Karṇāgama* only four hands.

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The twelve armed Mātrikā Kaumārī, as described in the *Śrītattvanidhi*, has six faces and of *pāṭala-varṇā*. In one of her right hands she shows the *varada* pose and in the rest she holds a spear (śakti), a flag (patākā), a staff (daṇḍa), a pot (pātra) and an arrow (bāṇa). Similarly, one of the left hands is in the *abhaya* pose and the rest of her hands show a bow (chāpa), a bell (ghāṇṭa), a lotus (kamala), a cock (kukkuṭa) and a battle-axe (paraśu). (*S. T.* 45).

Fig. 24
Kumārī (Purī)

The *Aṁśumadbhedāgama* describes her with four hands and three eyes clad in red garments. Her emblem as well as mount is recommended to be a peacock (mayūra) and her two hands should be shown in the *varada* and the *abhaya* poses and with a spear (śakti) and a cock (kukkuṭa). The *Pūrva karṇāgama* describes her similarly but instead a cock it mentions an *aṅkuśa* in one of her hands.

According to the *Rūpamaṇḍana* in three hands of the Mātrikā śūla, *śakti* and *gadā* should be shown. The fourth hand is not described. Probably this hand is in the *varada* pose.[51]

The fourth Mātrikā of the *Śrītattvanidhi* list is Vaiṣṇavī. She is described as the Mātrikā with six hands showing in one of the right hands the pose *varada* and holding a club (*gadā*) and a lotus (*aṁbuja*). The two of her left hands hold a conch (*śaṁkha*), a discus (*chakra*) and the last one should be in the *abhaya* pose. Her mount is *garuḍa*. She is of blue complexion and wears a *vanamālā*. (*S. T.* 46).

Fig. 25
Vaiṣṇavī (Purī)

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This account agrees with the description of the *Viṣṇudharmottara Purāṇa.*[52] Some other texts describe Vaiṣṇavī as having four hands. Thus, according to the *Aṁśumadbhedāgama,* she in her four hands shows a conch (śaṅkha) and a discus (chakra) and the *varada* and the *abhaya* poses.[53] According to the *Devī Purāṇa* her hands show the emblems of Viṣṇu i.e., a conch (śaṅkha), discus (chakra), a club (gadā) and a lotus (aṁbuja). The same is the description of the *Pūrva-karṇāgama.*[54] But according to the *Rūpamaṇḍana,* besides the, *Śaṁkha chakra* and *gadā* weapons her one of the hands should also show the *varada* pose.[55]

Vārāhī, the fifth Mātrikā, according to the *Śrītattvanidhi* is of black complexion (kṛṣṇa-varṇā). She is of big belly (mahodari) and mounts the buffallo (mahiṣasthā). She has six hands. The right hands show the *vara* pose and a staff (daṇḍa) and a sword (khaṅga). The left hands hold a shield (kheṭa) and a pot (pātra) and show the *abhaya* pose. Her face is like a boar (sūkaraśyā). (*S. T.* 47).

Fig. 26
Vārāhī (Purī)

Three more forms of Vārāhī are described in the '*Śrītattvanidhi*'. They are Daṇḍanāthāvārāhī, Svapnavārāhī and Śuddhavārāhī.

Daṇḍanāthāvārāhī is of golden complexion and her face is like a boar. She shows in her hands a conch (śaṅkha), a discus (chakra), the *abhaya* and the *vara* poses, a plough (hala), a pestle (mūśala), a noose (pāśa) and a goad (aṅkuśa). Further, in this text she is also has been described as holding a staff in one of her hands (daṇḍanī). (*S. T.* 75).

The goddess Svapnavārāhī is having the colour of cloud (megh-syāma-varṇaḥ), and three eyes. She bears a crescent, on her head. In her hands she shows a sword (asi), a shield (charma), a noose (pāśa), a sickle (śṛṇi) and the *vara* and the *abhaya* poses. (*S. T.* 76.)

Śuddhavārāhī is of blue colour and like other Vārāhīs she also bears the crescent over her head. She has her face like a boar with white protruding

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teeth. In her four hands she holds a trident (śūla), a skull (kapāla), a pestle (muśala), and a serpent (nāga). (*S. T.* 77.)

This account is based on the *Viṣṇudharmottara Purāṇa.*[56]

The sixth Mātrikā, Indrāṇī, is of golden colour (kanakavarṇaḥ) and rides on an elephant. She is of mild (saumya) nature. In her three right hands she shows the *varada* pose a rosary (sūtra) and the thunderbolt (vajra). One of the left hands is in the *abhaya* pose and the rest two hold a lotus (kamala) and a pot (pātra). She is described as having a thousand eyes (sahasradṛk). (*S. T.* 48.)

In the *Viṣṇudharmottara Purāṇa* the account of this Mātrikā is the same as above. But instead a lotus in one of the left hands, as described in the *Śrītattvanidhi,* this text recommends a *kalaśa.*[57]

Fig. 27 Indrāṇī (Purī)

According to the *Aṁśumadbhedāgama,* Indrāṇī is having four hands in which she shows the *varada* and the *abhaya* poses and in rest of the two hands she holds a spear (*śakti*) and a thunderbolt (*vajra*). Her emblem as well as the mount is an elephant (*gaja*). Her complexion is red and has only three eyes.[58]

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The *Pūrvakarṇāgama* also describes the Mātrikā with four hands holding a *vajra* and *śakti* and showing the poses of two hands *varada* and *abhaya*. According to this text Indrāṇī should be shown with two eyes only. The *Rūpamaṇḍana* does not mention the number of eyes. But it recommends that the Mātrikā should be shown with many eyes (lochanerbahubhiḥ). It mentions the emblem of the Mātrikā as a thunderbolt (*vajra*), a spear (*śūla*) and a mace (*gadā*). The emblem or the pose of the fourth hand is not described. But as it is said in the text that Indrāṇī is similar in features to Indra, the fourth hand of the Mātrikā should show either in the *vara* pose or with the emblems such as a goad (*aṅkuśa*) or a *kuṇḍi*.[59]

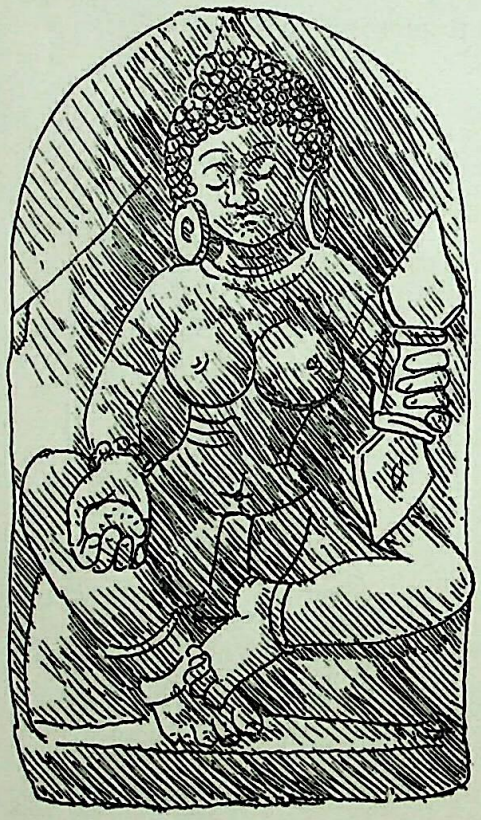

Fig. 28. Indrāṇī Vāranasi, 6th. Cent. A. D.

The *Devī Purāṇa* describes the goddess as having only two which show a goad (*aṅkuśa*) and a thunderbolt (*vajra*).

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The *Śrītattvanidhi* describes this Mātrikā separately under the name *Indrākṣī*, on the basis of the *Indrākṣikalpa*. According to this description the goddess has only two hands. The right hand is in the *varada* pose and the left holds a thunderbolt (*vajra*). She garbs herself in yellow garment and her complexion is also ye low and decked with various ornaments. She is accompanied by a number of damsels. (*S. T.* 96).

According to the *Śrītattvanidhi* Chāmuṇḍā, the seventh of the Mātrikās, is of black complexion and of dreadful look. Her mount is the dead body of a human being (pretagā) and adorns herself with the snakes (ahibhūṣaṇā). Her tusks are powerful, the body is emaciated, belly thin and empty and the eyes are sunken. She has power to assume form according to her wishes (kāmarūpiṇī). She has ten hands (digvāhu). In her five right hands she has the pestle (mūśala), discus (chakra), flywhisk (chāmara), a goad (aṅkuśa) and a sword (khaṅga). The *Viṣṇudharmottara Purāṇa* recommends instead the *chakra* and *chāmara*, the *kavacha and bāṇa*. In the left hands she holds a shield (kheṭa). a noose (pāśa), a bow (dhanu), a staff (daṇḍa) and an axe (kuthāra). (*S. T.* 49).

Fig. 29
Chāmuṇḍā (Jaipur)

According to the *Viṣnudharmottara Purāṇa*, her complexion is red. The description of the *Rūpamaṇḍana* of Chāmuṇḍā totally tallies with the *Śrītattvanidhi* with the exception that in one of the right hands she has been recommended to show *mārjani*[60] instead the *chāmara*.

The *Devī Māhātmya* describes Chāmuṇḍā as of two hands holding a sword (asi) and a noose (pāśa).[61]

In the Āgama texts, however, this Mātrikā is described with four hands. So far her general features are concerned, she is described as having three eyes and of red complexion. Her hair is abundant and thick and bristles upwards.

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According to the *Aṁśumadbhedāgama* her hands hold a skull (kapāla) or a trident (śūla) and show the *varada* and the *abhaya* poses. But according to the *Pūrvakarṇāgama* her left hands hold a *kapāla* full of flesh, and fire. In the right hand she holds a snake. The remaining hand is not described.[62]

The *Aṁśumdbhedāgama* describes her seat a lotus (padmapīthoparisthitā) while the *Pūrvakarṇāgama* mentions an owl to be her mount (rasikarohini) alternately with a corpse (savārūḍhā). It also adds that her flag represents an eagle (gṛdhraketuka).[63]

In the grahanidhi of the *Śrītattvanidhi* there is another list of the Mātrikās where their mount and colour is particularly mentioned. Here it also specifically indicate that for what particular aspect of prosperity they should be meditated. Thus, Brāhmī who is of *kanaka varṇaḥ* should be meditated for *saubhāgya* and youth. She rides on a swan. Māheśvarī who adorns her head with a moon is of white complexion should be meditated for glory (śreyo) and prosperity (vṛdhi). Kaumārī, who rides on a peacock (sadāsukāruḍhā) should be meditated for satisfaction (toṣa). The Mātrikā Vaiṣṇavī is noted for prosperity in grains (vahudhānya). Vārāhī provides pleasure (harṣa). Indrāṇī rides on a bull (vṛṣāruḍhā) and is of golden colour. She is to be meditated for valour (vikrama). Chāmuṇḍā also rides a bull (vṛṣaruḍhā) and destroys the family of the demons (daitya-kulavidhvanśakāriṇim). (*S. T.* 101–107.)

The Mātrikās are represented in two ways i.e., either collectively on Mātrikā-paṭṭa or individually seated on a separate throne or *āsana*. The earliest way of representing the Mātrikā is on the Mātrikāpaṭṭa. A number of examples of such Mātrikā-paṭṭas are known from the Kuṣāṇa period from Mathura. In such *paṭṭas* the Mātrikās numbering seven or six do not show their distinctive iconographic features. They are represented either in standing or sitting positions showing one hand in the *abhaya* pose and the other holding a pot or holding a child. The remarkable feature of these Mātrikā-paṭṭas are that mostly they are shown with the Ayudhapuraṣa, flanking the Mātrikās. Occasionally they also show a child held by them.

At Mathura itself we also get Mātrikās on a *paṭṭa* showing their distinctive features. Thus, Brahmāṇī on this *paṭṭa* is shown with three (or four)

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faces holding a laddle (śruka) in her right hand. Her mount swan (haṁsa) is also shown. Similarly, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī and Indrāṇī is also shown with their known emblems such as a trident, a spear, a mace, a broken staff and a *vajra* (?) respectively. Their respective mounts such as bull, peacock, Garuḍa, mahiṣa and an elephant are also represented. The Mātrikā Chāmuṇḍā on this *paṭṭa* can be recognised by her emaciated body and sunken belly.

Orissan art presents the Mātrikās on the Parameśvara, Mukeśvara and Vaitala deul temples in a developed form along with Gaṇeśa and Vīrabhadra. The individual forms of the Mātrikās show some common traits, but they also indicate some of the features not commonly known from the texts. For examples, Chāmuṇḍā on the Parameśvara temple holds a lily flower and a *vijapūraka* besides a trident or a vase. Her vehicle instead a corpse (preta) is an owl. Vārāhī holds a lotus and a fish, which shows a tantric influence on the iconography of the Orissan art in relation to Vārāhī. Vaiṣṇavī, Kumārī, Indrāṇī and Brahmāṇī show a vase or a *vijapūraka* along with their recommended emblem such as *chakra, śakti, vajra* and *akṣa*. All these Mātrikās are shown here with four hands. The Mātrikās on the Mukteśvara temple are shown with a child, except the figure of Chāmuṇḍā. The Mātrikā at Vaitāla deul are shown seated on Yogāsana. In most cases the Mātrikā figures from Bhuvaneśvara are represented with their respective mounts.[64]

An interesting *paṭṭa* representing two Mātrikās from Gurgi (Rewa, M. P.) now in the Allahabad Museum is worth noting. Here the Mātrikās along with Gaṇeśa and Vīrabhadra are shown dancing. The Matrikas hold a baby along with their usual emblems and the mounts.[65]

Separate images of these Mātrikās are also found. Besides certain artistic features they represent normally the same iconographic traits as found in the *Mātrikā–paṭṭas*. More known figures are from Seraikela (Singbhum, now in the Patna Museum) Jaipur and Puri. Mostly these figures are four armed figures holding a child also. Sometimes the child is shown in the pedestal. The mount of the Mātrikās are also represented symbolically on the pedestal of the figures of the Mārtikā. The Mātrikās normally are seated in the *ardhaparyaṅka*

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pose on a couch with one of the legs pendent and the other tucked upon the seat. The Puri figures, besides showing their normal attributes in the hands also show the *vyakhyāna* or *abhaya* poses.[66]

The figure of Nārasimhī from Satna (M. P.), however is of special significance. It represents this Mātrikā with eight arms. Similarly the figure

Fig. 30 Nārasiṁhī (Satnā)

of the same Mātrikā is also known from Badasai (Mayurbhañja). This also shows Nārasiṁhī with eight hands holding a bell, a sword, a mace, a thunder bolt, a shield and a noose. Her two hands (one right and the other left) are in the *abhaya* and the *varada* poses respectively.[67]

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References

1. तदा द्वावसुरौ घोरौ विख्यातौ मधुकैटभौ।
   विष्णुकर्णमलोद्भूतौ हन्तुं ब्रह्माणमुद्यतौ॥ *Devī Māhātmya*, I. 50.
2. ततोऽतिकोपपूर्णस्य चक्रिणो वदनात्ततः।
   निष्क्राम महत्तेजो ब्रह्मणः शङ्करस्य च॥
   अन्येषां चैव देवानां शक्रादीनां शरीरतः।
   निर्गतं सुमहत्तेजस्तच्चैक्यं समगच्छत॥
   अतीव तेजसः कूटं ज्वलन्तमिव पर्वतम्।
   ददृशुस्ते सुरास्तत्र ज्वालाव्याप्तदिगन्तरम्॥
   अतुलं तत्र तत्तेजः सर्वदेवशरीरजम्।
   एकस्थं तदभून्नारी व्याप्तलोकत्रयं त्विषा॥ *Ibid.*, II. 10–13.
3. *Ibid.*, II. 14–18.
4. *Ibid.*, II. 19-31.
5. चतुर्भुजां द्विनेत्रां च श्यामवर्णाङ्गशोभिताम्।
   किरीटमुकुटोपेतां सर्वाभरणभूषिणीम्॥
   पूर्वेऽभयं करे सव्ये चक्रं चापरदक्षिणे।
   उरुमूलाश्रितं वाम वरदं वा कर पूर्वके॥
   वामे चान्यकरे शङ्खं पीताम्बरधरं भवेत्।
   एवं कात्यायनी प्रोक्तं ... ...॥

   Mārkaṇḍeya Purāṇa, quoted is *Bhāratīya Vāstuśāstra*, (Pratimāvijñāna) p. 228.
6. *Elements of Hindu Iconography*, Vol. I, pt II, p. 354.
7. कात्यायन्याः प्रवक्ष्यामि रूपं दशभुजं तथा।
   त्रयाणामपि देवानामनुकारानुकारिणीम्॥
   जटाजूटसमायुक्तामर्द्धेन्दुकृतलक्षणाम्।
   लोचनत्रयसम्पन्नां पद्मेन्दुसदृशाननाम्॥
   अतीसीपुष्पसङ्काशां सुप्रतिष्ठां सुलोचनाम्।
   नवयौवनसम्पन्नां सर्वाभरणभूषिताम्॥
   सुचारुदशनान्तद्वत्पीनोन्नतपयोधराम्।
   त्रिभंगस्थानसंस्थानां महिषासुरमर्दिनीम्॥
   त्रिशूलं दक्षिणे दद्यात् खड्गचक्रं तथैव च।
   तीक्ष्णं बाणं तथा शक्तिं वामतोऽपि निबोधत॥

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खेटकं पूर्णं चापञ्च पाशमङ्कुशमेव च।
घण्टां वा परशुञ्चापि वामतः सन्निवेशयेत्॥
अधस्तान्महिषयन्तद्वद्विशिरस्कं प्रदर्शयेत्।
शिरच्छेदोद्भवं तद्वद्दानवं खड्गपाणिनम्॥
रक्तरक्तीकृताङ्गं च रक्तविस्फारतेक्षणम्।
वेष्टितं नागपाशेन भृकुटीभीषणाननम्॥
वमद्रुधिरवक्त्रञ्च देव्याः सिंहं प्रदर्शयेत्।
देव्यास्तु दक्षिणं पादं समं सिंहोपरिस्थितम्।
किञ्चिदूर्ध्वं तथा वामाङ्गुष्ठं महिषोपरि॥ *Matsya Purāṇa* 259. 55–65.

8. *Aparājitapricchā*, 226–11, 226.

9. The account of the *Rūpamaṇḍana* is based on the texts of the *Matsya Purāṇa* and the *Aparājitapricchā*. See Balram Srivastava *Rūpamaṇḍana*, pp. 90–91, 195 and the text V. 46–50.

10. The verson of *Mayadipikā* and *Śilparatna* is collected in D.N. Sukula's *Pratimā Lakṣaṇam* pp. 226–228.

11. Quoted in *Ibid.*, p. 227.

12. *Agni Purāṇa*, 15. 1–6.

13. *Mārkaṇḍeya Purāṇa*, 83. 37.

14. *Viṣṇudharmottara Purāṇa* describes.
नागं पाशं तथा खेटं कुठाराङ्कुशकार्मुकम्।
घण्टाध्वजगदादर्शं मुद्गरं वाम एव च॥
quoted in *Elements of Hindu Iconography*, Vol. I. Pt. II. p. 112.

15. चण्डिका श्वेतवर्णा सा शिवरूपा च सिंहगा।
जटिला वर्तुलन्यक्षा वरदा शूलधारिणी।
कर्त्रिकां बिभ्रती दक्षे पाशपात्राभयान्विता॥ quoted in Ibid. Vol. I. p. II. p. 113.

16. In the *Viṣṇudharmottara Puiāṇa*, the version is स्याच्छ्वा रूढा च षड्भुजे. *Ibid.*, Vol. I. Pt. p. 113 note 1.

17. The ennumeration of the *āyudhas* of all the twenty hand is not complete. *Agni Purāṇa* 50. 1–6.

18. Compare the textual description of Kātyāyinī (V. 45–50) with that of Chaṇḍikā (V. 39–42).

19. चण्डिका क्रूररूपा च पिङ्गकेशा कृशोदरी।
व्याघ्रचर्मपरीधाना भुजङ्गाभरणान्विता॥
कपालमालिनी कृष्णा शवारूढा भयावहा।
त्रिशूलं खेटकं खड्गं धनुः पाशाङ्कुशौ शरः॥

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कुठारो दर्पणं घण्टा शङ्खं वस्त्रं गदां पविः।
दण्डमुद्गर इत्येतैर्यथास्थानायुधैर्युता ॥
वाहुषोडशसंयुक्ता चण्डमुण्डविघातिनी ॥ *Rūpamaṇḍana*. V. 40–42

20. A plaque from Nagar (now preserved in the Amer Museum (Rajasthan) depicts the goddess killing the Mahiṣa is a four armed goddess. Her mount lion is also depicted. The plaque is dated in between 1st Century B. C. and 1st Century A. D. Bhāgwat Sahai, *Iconography of Minor Hindu and Buddhist Deities*, p. 184; R.C. Agrawal, Lalitkala, Vol. 1–2, pp. 72–74, Pl. XVIII. Fig. 1.
21. V. S. Agrawala, *Brahmanical Images in Mathura Art*, Pt. XI. pp. 570 No. 889 etc.
22. *Iconography of Minar Hindu and Buddhist deities*, p. 185.
23. *A. S. I. A. R.*, 1911–12. Excavation of Bhita p. 86. Pt. XXXI. 14. *Development of Hindu Iconography*, p. 498.
24. *M. A. S. I.* No. 16. p. 13. pl. XIV. B.
25. *Mārkaṇḍeya Purāṇa*, 83. 37 (!) D. R. Patil. The Monuements of the Udaigiri Hill, p. 35, *Development of Hindu Iconography*, p. 498. Pl. XLI. 4.
26. *A. S. I. A. R.* 1928-29 p. 131 Pl. LIV, *History of Bengal*, Vol. I. p. 453. PL. XIII. For more information about such images. See B.N. Sharma, *Rūpalekha*, XI. 182. Pt. II.; East and West, XIX. 3 4. Fig. 11. *Iconography of Minor Hindu and Buddhist Deities*, pp. 186–187.
27. K. M. Munshi, *Saga of Indian Sculpture*, Pl. 175.; Lalit Kala, 1955–56, p.11,31. Pl. LIII.
28. Zimmer, *The Art of Indian Asia*, p. 96. Pl. 326.
29. *Indian Archaeology*, a review, 1933–54. p. 12, pl. XIX. C.
30. Urmila Agrawal, *Khajuraho Sculptures and their significance*, pp. 62–63. Figs. 43, 44 etc.
31. *History of Bengal*, Vol. I. p. 524; *J. A. S. B.* (N. S.) Vol. XXVIII. pp. 194-195. Pl. 9. Fig. 2, *Development of Hindu Iconography*, p. 500.
32. *Iconography of Minor Hindu and Buddhist Deities*, pp. 193–94; *Development of Hindu Iconography*, p. 499.
33. *South Indian Images of Gods and Goddesses*, p. 301, Fig. 124, 126.
34. C. Sivaramamurti, *Indian Sculpture*, p. 73.
35. O. C. Ganguli, *The Art of the Pallavas*, p. 19.
36. C. Sivaramamurti, *Mahābalipuram*, p. 22.
37. *Elements of Hindu Iconography*, Vol. I. Pt. II. pp. 380–381.
38. *Devī Māhātmya*. Ch. VIII.
39. *Elements of Hindu Iconography*, Vol. I., pt II, p. 143.
40. *Iconography of Minor Hindu aud Buddhist Deities*, pp. 210–211; *Development of Hindu Iconography*, p. 503; *Bṛhatsaṁhitā*, 57-56.
41. *Elements of Hindu Iconography*, Vol. I, pt. II, p. 382.

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42. यस्य देवस्य यद्रूपं यथाभूषणवाहनम्।
तद्वदेव हि तच्छक्तिरसुरान् योद्धुमाययौ॥
हंसयुक्तविमानाग्रे साक्षसूत्रं कमण्डलुः।
आयाता ब्रह्मणः शक्तिर्ब्रह्माणी साभिधीयते॥
माहेश्वरी वृषारूढा त्रिशूलवरधारिणी।
महाहिवलया प्राप्ता चन्द्ररेखा विभूषणा॥
कौमारी शक्तिहस्ता च मयूरवरवाहना।
योद्धुमय्याययौ दैत्यानम्बिका गुहरूपिणी॥
तथैव वैष्णवी शक्तिर्गरुडोपरि संस्थिता।
शङ्खचक्रगदाशार्ङ्गखड्गहस्ताभ्युपाययौ॥
यज्ञवाराहमतुलं रूपं या बिभ्रतो हरेः।
शक्तिः साप्याययौ तत्र वाराहीं बिभ्रती तनुम्॥
नारसिंही नृसिंहस्य बिभ्रती सदृशं वपुः।
प्राप्ता तत्र सटाक्षेपक्षिप्तनक्षत्रसंहतिः॥
वज्रहस्ता तथैवैन्द्री गजराजोपरि स्थिता।
प्राप्ता सहस्रनयना यथा शक्रस्तथैव सा॥ *Devī Māhātmya*, VIII. 14–21.

43. *Ibid.*, VIII. 33–38.

44. *Ibid.*, VIII. 53 56.

45. *Ibid.*, VIII. 59–60.

46. *Iconography* of *Minor Hindu and Buddhist Deities*, p. 209.

47. The account of the Mātrikās in the *Rūpamaṇḍana* (V. 63–73) is based on the version of the *Matsya Purāṇa*. (Ch. 260–38–39). *Rūpamaṇḍana*. p. 94.

48. हंसारूढा प्रकर्त्तव्या साक्षसूत्रं कमण्डलुः।
स्रुवं च पुस्तकं धत्ते ऊर्ध्वहस्तद्वये शुभा॥
Rūpamaṇḍana V. 63;

चतुर्वक्त्रा चतुर्बाहु, संयुक्ता हेमसन्निभा।
दक्षिणेऽभयशूलं च वरदं चाक्षमालिका॥
रक्तपद्मासनासीनां हंसवाहनकेतुकाम्।
जटामुकुटसंयुक्तां पीताम्बरधरां वराम्।
ब्रह्माणी ह्येवमाख्यातां ब्रह्मवृक्षसमाश्रिताम्॥
Aṁsumadbhedāgama; quoted in *Elements of Hindu Iconography*, Vol. I, pt. II. p. 145. The *Viṣṇudharmottara Purāṇa*, as quoted above (Gaekwad Oriental Series does not include this description about the Mātrikās in the text.), recommends six hands for Brahmāṇī :—

तत्र ब्राह्मी चतुर्वक्त्रा षडभुजा हंससंस्थिता।
पिङ्गलाभूषणोपेता मृगचर्मोत्तरीयका॥
वरं सूत्रं स्रुवं धत्ते दक्षबाहुत्रये क्रमात्।
वामे तु पुस्तकं कुण्डी बिभ्रती चाभयप्रदा॥

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The text of the *Pūrvakārṇāgama* (quoted in *Elements of Hindu Iconography*, Vol. I, Pt. II, p. 146) describes Brahmāṇi,

चतुर्भुजा विशालाक्षी तप्तकाञ्चनसंन्निभा ।
वरदाभयहस्ता च कमण्डल्वक्षमालिका ॥
हंसध्वजा हंसारूढा..... ॥

49. माहेश्वरी वृषारूढा पञ्चवक्त्रा त्रिलोचना ।
शुक्लेन्दुभृज्जटाजूटा शुक्ला सर्वसुखप्रदा ॥
षड्भुजा वरदा दक्षे सूत्रं डमरुकं तथा ।
शूलघण्टाभयं वामे सैव धत्ते महाभुजा ॥

Viṣṇudhārmottara Purāṇa quoted in the *Elements of Hindu Iconography*, Vol. I. pt. II. p. 146–147. (This passage is not included in the *Viṣṇu Dharmottara Purāṇa* of G. O. S.)

50. माहेश्वरी प्रकर्तव्या वृषभासनसंस्थिता ।
कपालशूलखट्वाङ्ग वरदा च चतुर्भजा ॥

Rūpamaṇḍana V. 64. In the *Aṁśumadbhedāgma* the emblems of the hands are described as शूलाभयकरा सव्ये, वामे वरद संयुता ॥ जयमाला समायुक्ता जटामुकुट संयुता । and *Pūrvakarṇāgama* mentions :

त्रिनेत्रा शुक्लवर्णा च शूलपाणिर्वृषध्वजा ।
वरदाभयहस्ता च साक्षमालकरान्विता ॥

quoted in the *Elements of Hindu Iconography*, Vol. I. Pt. II. pp. 146–47.

51. According to the *Aṁśumadbhedāgama* Kaumari is चतुर्भुजा and त्रिनेत्रा. She is described as शक्तिकुक्कुटहस्ता च वरदाभयपाणिनी and मयूरध्वजवाही । The *Pūrvakārṇāgama* describes her शक्तिकाकुंशधारिणी and वरदाभयहस्ता । According to the *Rūpamaṇḍana* she is

कुमाररूपा कौमारी मयूरवरवाहना ।
रक्तवस्त्रधरा तद्वच्छूलशक्तिगदाधरा ॥ (V. 65)

But the *Viṣṇudharmottara* quoted by Rao describes her diffently.

कौमारी रक्तवर्णा स्यात् षड्वक्त्रा सार्कलोचना ।
रविबाहुर्मयूरस्था वरदां शक्तिधारिणी ॥
पताकां बिभ्रती दण्डं पात्रं बाणं च दक्षिणे ।
वामे चापमथो घण्टां कपालं कुक्कुटं स्वधः ॥
परशुं बिभ्रती तीक्ष्णं तदधस्त्वमयान्विता. *Elements of Hindu Iconography*, Vol. I. Pt. II. pp. 147–148.

52. quoted in the *Ibid.*, Vol. I, Pt. II. p. 149.

53. According to the *Aṁśumadobhedāgama* she is शङ्खचक्रधरा and वरदाभयपाणिनी । The *Devī-Purāṇa* describes as

सुसिद्धा वैष्णवी कार्या शङ्खचक्रगदाम्बुजा ।
वनमाला कृतापीडा पीतवस्त्रा सुशोभिता ॥

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54. The *Pūrvakarṇāgama* follows the same tradition and describes the goddess.

पद्मपत्रविशालाक्षी श्यामवर्णा महाबला।
शङ्खचक्रगदापद्मधरबाहु चतुष्टयी॥
गरुडध्वजसंयुक्ता वैष्णवी विष्णुभूषणी।

55. वैष्णवी विष्णुसदृशी गरुडोपरिसंस्थिता।
चतुर्बाहुश्च वरदा शङ्खचक्रगदाधरा॥

Rūpamaṇḍana V. 66.

56. Quoted in the *Elements of Hindu Iconography*, Vol. II. Pt. I. p. 150. The other texts also quoted in *ibid.*, Vol. I. pt. II. pp. 150–151 describe the Goddess as of four armed. Thus *Aṁśumadbhedāgama* describes her emblems :

हलं च वरदं सव्ये वामे अभयशक्तिके।
कल्पद्रुमं समाश्रित्य गजध्वजसवाहिनीम्॥

The *Pūrvakarṇāgama* instead the *śakti* suggests *mūsala*.

सव्येऽभयं हलं चैव मूसलं वरदमन्यके।
वराहवक्त्री वाराही यमभूषणभूषणी॥

Rūpamaṇḍana (V. 67–68) however suggests altogether a different feature for her. According to this text :

वाराहीं तु प्रवक्ष्यामि महिषोपरिसंस्थिताम्।
वराहसदृशी घण्टानादा चामरधारिणी॥
गदाचक्रधरा तद्वद्दानवेन्द्रविघातिनी।
लोकानाञ्च हितार्थाय सर्वव्याधिं विनाशिनी॥

57. *Viṣṇudharmottara Purāṇa* instead the 'कमलमिति' describes 'वामेतुकलशं'. *Elements of Hindu Iconography*, Vol. I. Pt. p. 153.

58. The *Aṁsumadbhedāgama* describes the Goddess :

चतुर्भुजा त्रिनेत्रा च रक्तवर्णा किरीटिनी।
शक्तिवज्रधरा चैव वरदाभयपाणिनी॥
सर्वाभरणसंयुक्ता गजध्वजसवाहिनी।
इन्द्राणी चेति विख्याता कल्पद्रुमसमाश्रिता॥

59. इन्द्राणी त्विदसदृशी वज्रशूलगदाधरा।
गजासनगता देवी लोचनैर्बहुभिर्वृता॥ *Rūpamaṇḍana* V. 69.

The *Viṣṇudharmottara* describes :

एन्द्री सुरवराध्यक्षागजराजोपरिस्थिता।
वज्राङ्कुशधरा देवी हारकेयूरभूषिता॥

Elements of Hindu Iconography, Vol. I. Pt. p. 153.

60. *Viṣṇudharmottara Purāṇa* as quoted in the *Elements of Hindu Iconography*, Vol. I pt. II. p. 152 describes the Goddess :

चामुण्डा प्रेतगा रक्ता विकृतास्याहिभूषणा।
दंष्ट्रोग्रा क्षीणदेहा च गर्ताक्षी भीमरूपिणी॥

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दिग्बाहुः क्षामकुक्षिश्च मुसलं कवचं शरम्।
अङ्कुशं बिभ्रती खड्गं दक्षिणेष्वथ वामतः॥
खेटं पाशं धनुर्दण्डं कुठारं चेति बिभ्रती।
दंष्ट्राला क्षीणदेहा च गर्ताक्षा भीमरूपिणी।
दिग्बाहुः क्षामकुक्षिश्च मुशलं चक्रमार्गणौ॥
अङ्कुशं बिभ्रती खड्गं दक्षिणेष्वथ वामतः।
खेटं पाशं धनुर्दण्डं कुठारं चेति बिभ्रती॥
चामुण्डा प्रेतगा रक्ता विकृतास्यहिभूषणा॥
द्वभुजा च प्रकर्तव्या... ... ... ॥

Rūpamaṇḍana, V. 70-72.

61. काली करालवदना विनिष्क्रान्तासिपाशिनी॥
विचित्रखट्वाङ्गधरा नरमालाविभूषणा।
द्वीपिचर्मपरीधाना शुष्कमांसातिभैरवा॥

Devi Māhātmya, VII. 5-6.

62. चतुर्भुजा त्रिनेत्रा च रक्तवर्णोर्ध्वकेशिका।
कपालशूलहस्ता च वरदाभयपाणिनी॥
शिरोमालोपवीता च पद्मपीठोपरिस्थिता।
व्याघ्रचर्माम्बरधरा वटवृक्षसमाश्रिता॥
चामुण्डीलक्षणं ह्येवमेकवेरे च तत्समम्।
वामपादस्थितास्सर्वास्सव्यपादप्रलम्बितो॥

Elements of Hindu Iconography, Vol. I. pt. II. pp. 151-152.

63. Ibid., Vol. I. pt. II. p. 152.

64. K. C. Panigrahi *Archaeological Remains at Bhubaneswar*, pp. 71-72, 78-79, 92 etc.

65. *Iconography of Minor Hindu and Buddhist Deities*, p. 213.

66. *Development of Hindu Iconography*, pl. 505-506, Pls. XLIII, Figs. 1, 3, 5, and Pl. XLIV, Figs. 3 and 4.; R. P. Chanda *Memoires of Archaeological Survey of India*. No. 44, Pl. I, Fig. 2; Pl. IX, Figs. 1, 2, 3.

67. *Development of Hindu Iconography*, pt. 506-508. pl. XLIV. Fig. 2; N. N. Vasu, *Archaeological Survey of Mayurbhanja*, Vol. I. p. LXXII. Fig. 32.

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V

SAKTI—THE SPOUSE

Śakti as the Eternal Energy is Mahālakṣmī. She as Great Mother is Ambikā. As spouse of the triad gods—Brahmā, Viṣṇu and Śiva is Sarasvatī, Lakṣmī and Gaurī. In this aspect she helps their male counterparts in creation, preservation and the destruction of the universe.

The spouse (patnī) of Brahmā, is variously known. Some of her names and iconographic features are described in the *Śrītattvanidhi*. All of them are related to knowledge. Śakti is both māyā or avidyā as well as Vidyā. Vidyā appears as the *mūlaprakṛti* or as the material cause of the universe of name and form. She takes different names and forms such as Sarasvati, Gāyatrī, Vidyā Vāgcśvarī, Varṇeśvarī etc.

The *Śrītattvanidhi*, in its description of Sarasvatī, follows the *Mārkaṇḍeya Purāṇa* and describes her as Viṣṇurūpiṇī. Therefore she is said to have her mount the Garuda, the *vāhana* of Viṣṇu and holds in her hands the emblems of Viṣṇu, such as a conch (śaṅkha), a discus (chakra), a mace (gadā). According to this description of the *Śrītattvanidhi* her one hand, instead holding a lotus, shows the *abhaya* posture (*S. T.* 101).

This is no wonder that the *Śrītattvanidhi* describes Sarasvatī with the features and emblem of Viṣṇu. Mythologically, she is also known as the spouse of Viṣṇu, as well as of Śiva.

Thus, it is said that she was originally the wife of Viṣṇu along with Lakṣmī and Gaṅgā. But Viṣṇu could not endure their quarrellings so he gave Sarasvatī to Brahmā and Gaṅgā to Śiva.[1]

The *Skanda Purāṇa* associates the goddess with Śiva. Therefore her features are described with the Śavite traits. According to this text, she has

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jaṭāmukuṭa on her head, in which there is a crescent moon inserted. Her neck, like Śiva, is of blue colour and has three eyes.

But normally she is known as the female half of Prajāpati and helps creation. As Brahmā's wife she executes what Brahmā has conceived with his creative intelligence. She is the goddess of all the creative arts, poetry, music and also science.

Her normal features according to the *Aṁśumadbhedāgama* is as follows :[2]

She, the goddess of white complexion (śuklavarṇā), wears white garments and sits on white lotus. She wears *yajnopavīta, ratna kuṇḍala* and a *jaṭā mukuṭa.* She has four hands showing the *vyākhyāna* pose and holds a rosary (akṣasūtra), a book (pustaka), and a lotus (puṇḍarīka). She has three eyes.

According to the *Viṣṇudharmottara Purāṇa* and the *Hemādri* the goddess Sarasvatī is decked with all ornaments (sarvābharaṇabhusitā) and stand in the *samapada* pose on a lotus. She shows in her four hands a book (pustaka), a rosary (akṣamālā), a viṇā (vaiṇavī) and a waterpot (kamaṇḍalu).[3]

The *Devī Māhātmya* describes the goddess similary but instead the *Kamaṇḍalu* it reccomends an elephant goad (aṅkuśa) in one of her hands.

The *Rūpamaṇḍana* describes her as having one face and three hands. She wears a *mukuṭa* and *Kuṇḍalas* as well as a crescent on her head. She has a *prabhāmaṇḍala* also.[4]

This text making distinction between Mahāvidyā and Sarasvatī describes differently the two goddesses. Thus, while Mahāvidyā holds in her four hands a rosary (akṣa), a lotus (abja), a *vīṇā* and a book (pustaka), the goddess Sarasvatī shows the *vara* pose in one of her hands instead holding the *vīṇā.* In rest of her hands she holds a rosary (akṣa), a lotus (abja) and a book (pustaka).[5]

Sarasvatī, according to the *Śrītattvanidhi* is also identified with the *Sāmaveda* (*S. T.* 102).

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This text describes Sarasvatī, the consort of Brahmā as Vāgīśvarī also. But the iconographic features of Sarasvatī is quite distinctive. Contrary to Sarasvatī, the features of Vāgīśvarī is common to Brahmā. Thus, it is said that Vāgēśvarī is of white complexion. She adorns herself with *jaṭāmukuṭa* and *ratnakuṇḍala*. Besides wearing the *muktāhāra*, she also wears a *yajñopavita*. She has three eyes. In her two right hands she holds a staff (sudaṇḍa) and a rosary (akṣamālā) and in her left hands she shows book (pustaka) and and a *kuṇḍikā*. (*S. T.* 131).

Fig. 31
Sarasvatī, 12th Cent. A. D.
Pala, Asutosh Museum,
Calcutta.

The *Śrītattvanidhi* presents two other forms of Vāgīśvarī also. They are Dhenuvāgīśvarī and Saubhāgya Vāgīśvarī.

Dhenu Vāgīśvarī, the deity of *Sabda Brahma* (Sabda Brahmamayīm) is of white complexion like a marble and wears white garments (śuklāmbarām). She has three eyes and wears a crescent over her head. Decked with various ornaments she holds in her four hands a goad (aṅkuśa), a rosary (akṣasūtra), a noose (pāśa) and a book (pustaka) (*S. T.* 132).

Saubhāgya Vāgīśvarī is also of white complexion. Having beautiful features of a youthful women she has in her hands a pen (lekhanī) and a book (pustaka), (*S. T.* 133).

There is an interesting mythology related with the goddess Gāyatrī, the other spouse of Brahmā. According to this story Brahmā had great inconvenience in performing the sacrifical rites due to the idle nature of Sarasvatī. She was always late in accompanying Brahmā on the occassions of sacrifical performances. On one of the similar occasions, getting annoyed with Sarasvatī, who could not come to the sacrifical place to join Brahmā, performing a *yajna*, he with the permission of gods married Gāyatrī, the daughter of a sage, as a second wife and completed the ritual.[6]

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In the *Śrītattvanidhi*, however, the goddess Gāyatrī is conceived as a *kumarī*, the unmarried and similar in features to Agni (vahnirūpiṇīm). Her complexion is described as red and similar is the colour of her garments. Though she has only four hands, she is the goddess having four faces and eight eyes. In her right two hands she holds a lotus (padma) and a rosary (akṣamālā) and in the left hands she has a *kamaṇḍalu* and a '*sruvā*'. She as the personification of *Rigveda* (Rigvedarūpinī) sits on a lotus throne (padmapītha) and rides on a swan (haṅsa). (*S. T.* 100).

The goddess Sāvitrī, another wife of Brahmā is the personification of *Yajurveda* (Yajurvedarūpiṇī). Her mount is a bull (govṛṣa). Her features are analogous to that of Rudra, (Rudrarūpiṇīm). She is an young woman and wears white garments. She has four hands, four faces and twelve eyes. She also wears a crescent over her head. In her hands she shows a *rudrākṣa*, a *khatvāṅga*, and a *triśūla*. One of the four of her hands is in the *abhaya* pose (*S. T.* 101).

In another *dhyāna* of Sāvitrī, she is described as the Universal Mother (Lokamātaram) (*S. T.* 376).

Sarasvatī is honoured by the Jainas as 'Vidyādevī. In the Buddhist pantheon the goddess is regarded as the consort of Mañjuśrī. She is described in different *Sādhanamālās* in five different forms. As Mahāsarasvatī she has two hands holding a lotus in the left hand and showing the *abhaya* pose in the right hand. As Vajravīṇā Sarasvatī she, plays Vīṇā with two hands. As Vajra-Śāradā she takes her seat on a lotus and has a crescent on head. She in her two hands holds a lotus and a book. She has three eyes. As Āryasarasvatī (or Vajrasarasvatī) she holds a lotus-stem in the left-hand with the *Prajñāpāramitā* placed on the lotus. As Vajrasarasvatī she has three faces and six hands. In her right hands she holds a lotus with the *Prajñāpāramitā* book, a sword, and a *kartṛ*. In the left hand she shows a *kapāla*, a jewel and a disc.[7]

The mount of Sarasvatī is more commonly a swan. But in the Deccan style she is also shown on a peacock. On same occasions her mount is also shown as lamb or a lion.[8]

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In the tradition of Indian sculpture the goddess is generally shown with two hands holding a *vīṇā*. The earliest image of Sarasvatī is formed on a Bharhut railing. Here, the goddess standing on a lotus plays a *vīṇā* of seven strings.[9] From Kaṅkālī Tilā (Mathura) a Jaina Sarasvatī is known which shows in one hand a *pustaka*. The emblem of the other hand is not clear, but probably she was holding a pen or was in the *vyākhyāna* pose.[10]

On Gupta coins also there is a number of representations of Sarasvatī. Thus, on the reverse of the Lyrist Type of Samudragupta's gold coin the goddess is shown sitting on a wicker stool. She does not show any known attributes of Sarasvatī in her hands.

Two other goddesses Śrīvidyā and Śuddhavidyā are also described in the *Śritattvanidhi* as the consorts of Brahmā. Śrīvidyā seems to be the presiding deity of music. It is stated in the text that she admires *vinā* and music (vīṇā-digānapriyā). Her special attributes of the hands are not indicated in the text (*S. T.* 86).

But so far the goddess Śuddhavidyā is concerned it is mentioned that she in her two hands holds a rosary (akṣamālā), a book (pustaka) and in rest of the two she shows the poses of the *chinamudrā* and the *abhaya*. (*S. T.* 85).

The images of Sarasvatī belonging to the early mediaeval period are very commonly found with two arms playing vīṇā. One such image of Sarasvatī is found from Khiching Orissa in which the goddess is depicted like a Nāginī with seven hood playing on a *vīṇā*.[11] A beautiful figure of this goddess but without hood, is in the Asutosh Museum, Calcutta. Decked with jewelleries and well arranged coiffeur the goddess here is shown with two hands playing on a *vīṇā*.[12] Similar images of the goddess Sarasvatī are found in the Patna and Sarnath Museums.

When the goddess Sarasvatī is represented in the early mediaeval art with four hands, she generally holds a *vīṇā* in two front hands, and a rosary and a book in her back hands. With these features we find a number of examples from Bihar and Bengal. With the same traits we find some examples of Sarasvatī images from Mathura and Allahabad. Some four armed figures of Sarasvati from Khajuraho show the *vīṇā* in two front hands while the

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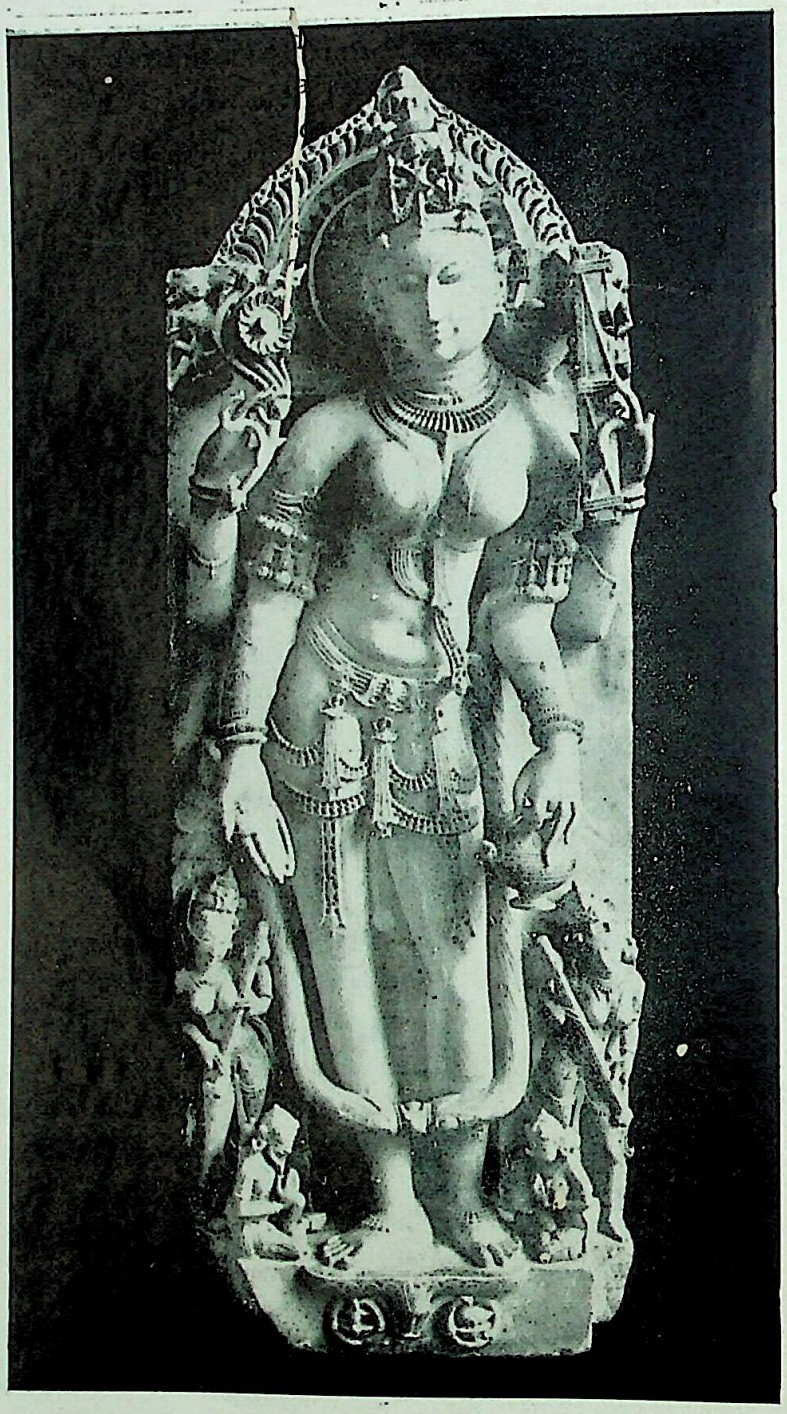

Śakti, the Goddess of Vidyā and patni of Brahmā
Sarasvatī from Pallu.

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back hands show a book and a lotus, instead a rosary. Some four handed goddess represent the lotus in two hands and the *varada* pose and a book in the next two hands. In one example from Vāmana temple (Khajuraho) the goddesss how *ghaṇṭā* in one of the hands along with the *varada* pose, lotus and *vīṇā* in other three hands.[13]

Rajasthani sculptors have delineated the goddess Sarasvatī a bit differently. Such four armed Sarasvatī figures do not show Vīṇā, which is the ancient most emblem of Sarasvatī. Instead, the goddess show the *Vyākhyāna* pose with a rosary on the palm in one hand and the rest three hands show *kamaṇḍalu*, a book and a lotus. Her mount, either swan or a ram or a lion is also shown on the pedestal. Such examples are noted from Pallu (Bikaner), and Vimala Vasahi (Dilwara).[14]

A Parmāra image of Vāgdevī, probably of the time of Bhoja, belonging to the Jain cult is one of the best examples of the images representing the goddess Sarasvatī. This goddess is represented in this figure in the *tribhaṅga* pose. The upper hands of the goddess show a *śūla* and a deer, the lower ones are broken. Thus, iconographically this figure is different in tradition than that of Hindu figures found in the other parts of India.[15]

The South Indian examples of the images representing the goddess Sarasvatī, generally follow the iconographic traits of North Indian images, with the distinction that occasionally, the goddess is shown with more than four arms and with a breast band (kuchabandha). The other notable feature of Southern Indian images of Sarasvatī is that her iconographic features, particularly the emblems in the hands represent the goddess as the consort of Śiva rather than of Brahmā, contrary to the tradition with the North Indian images.[16]

Most of the Chālukyan images of Sarasvatī as known from Gadag, Bagalī, Kattesvara (Hirhadgalli) etc. are shown as sitting in a *Vīrāsana* pose. The four hands of the goddess normally show *Vyākhyāna* pose with an *akṣamālā* in one hand on the rest of the three hands hold a book, a goad (*aṅkuśa*) a noose (pāśa) or a Vīṇā. One example of Sarasvatī from the Haihaya school of art represents the goddess with club in one of the hands.

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The swan is invariably shown as the mount of goddess in South Indian images of Sarasvatī.[17]

In the Chola art, thoughs the goddess is normally shown in the *vīrāsana* pose, she is represented with two hands only. Such, an example from Bṛhadīśvara temple show the goddess holding a book, in one hand and has placed the other on her thigh.[18]

Some images from Central India and South India represent the goddess with more than four hands. Examples representing the goddess with six or eight hands are known from Khajuraho.[19] A tenth century A. D. image of the goddess Sarasvatī depicting her with six hands carrying a battle axe (paraśu), a branch of Kalpavṛkṣa, a *vīṇā* etc. (other hands are broken) in dancing pose is very remarkable example of the goddess from the Chalukyan art of Kalyāṇī. A figure of Sarasvatī as the consort of Śiva is known for Brahmeśevasa tample, Śrīsailam. This image depicts the goddess with six hands holding a noose, a battle axe, a goad and showing the *varada* pose. The emblem of the remaining one hand is not distinct.[20]

In the Hoysala art there are several examples of Sarasvatī with four and six hands but invariably shown as the Śakti of Śiva. While representing the goddess with six hands she is shown holding a lotus, a rosary, a goad, a noose, of a *vīṇā* and a book.[21]

The *Śrītattvanidhi* describes nearly a dozen of forms of Lakṣmī, the consort Viṣṇu, besides Annapūrṇā and Tulasī.

We have already described the iconographic features of Mahālakṣmī (Supra pp. 18-21). With reference to Kollapur Mahālakṣmī, further it is recommended that the goddess Mahālakṣmī should be portrayed similar to Lakṣmī. Decked with various ornaments she in her four hands shows a pot (pātra), the club (Kaumodakī) a shield (kheṭaka) and the fruit śrīphals. She holds the *liṅga* over her head (vibhratimastakeliṅgam). (*S. T.* 110).

According to the *Śrītattvanidhi* the goddess Lakṣmī when represented along with Viṣṇu (Hare-samīpake) she should be shown only with two hands holding the lotus flowers in both the hands. In such form she has her complexion like gold (hemavarnaḥ). (*S. T.* 108).

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But when the goddess is represented independently, as indicated in the *Hemādri* (vratakhaṇḍa) and in the *Viṣṇudharmottara Purāṇa*[22], she should be represented with four hands, holding a lotus with a long stalk, the pot full of ambrosia (amṛtaghaṭa), the *vilva* fruit and a conch (śaṅkha). (*S. T.* 109).

With these features when the goddess is being bathed by two elephants, standing a little behind, she is known as Gajalakṣmī or Abhiṣekalakṣmī. In this form as the *Śrītattvanidhi* points out, the goddess should show over her head a lotus also. Her complexion is described as of gold. (*S. T.* 109).

Elsewhere, in the Viṣṇunidhi of the *Śrītattvanidhi* (4) the features of four armed Lakṣmī having her seat on the red lotus is described. Like other forms of Lakṣmī she is of gold complexion. Described as the Universal Mother (bhuvanamātā) she is decked with curious ornaments and a *mukuṭa*. She holds in two upper hands the lotus flowers and with two normal hands she shows the boon-confering (*yeṣṭa*) and *abhaya* poses. (*S. T.* II. 4).

Among the Pañcharātra worshippers, Vīralakṣmī has special significance. According to the *Śrītattvanidhi* Vīralakṣmī sits on a lotus throne and her colour is golden (svarṇavarṇaḥ). Out of four hands she shows the *varada* and the *abhaya* poses in two of her normal hands and the upper two hands she holds two lotuses (*S. T.* 112).

Besides, this form of Vīralakṣmī having four hands, this text also describes the goddess with two and eight hands. Two handed Vīralakṣmī does not show any special attribute. With right hand she shows the *abhaya* pose and with the left the *varada* pose. (*S. T.* 113).

The eight handed Vīralakṣmī shows a noose (pāśa), a goad (aṅkuśa), a rosary (akṣasūtra), the *vara* and the *abhaya* poses, a mace (gadā), a lotus (padma) and a pot (pātra). (*S. T.* 114).

Another form of Lakṣmī, described in the *Śrītattvanidhi* as Prasannalakṣmī. Like other form of Lakṣmī, her complexion is also described in the *Śrītattvanidhi* as primodial energy (ādyaśakti), the mother of all (sakalajananīm) and one occuping her place as wife at the left of Viṣṇu (Viṣṇuvāmāṅkasansthām). These special form of Lakṣmī are rarely seen represehted in the images.

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So far her attributes in the hands are concerned, the emblems of only three hands are described. The fourth hand probably should be in the *Varada* pose–a pose quite befitting for Lakṣmī. According to the *Śrītattvanidhi* the three hands of the Goddess should hold a cirtrus (vijapūraka), a golden pitcher (*kanakakalaśa*), the golden lotus (hemapadma). (*S. T.* 115).

On the basis of Krīyāpada of Pañcharātra *Śritattvanidhi* describes Padmalakṣmī as sitting on the lotus. So far her attributes are conceived it is said that she holds on the right hand a lotus (paṅkaja) and in the left *śrīphala*. Her colour is like a lotus (padma varnah). (*S. T.* 134).

Śrī and Bhūmi as the consorts of Viṣṇu are separately described in the *Śrītattvanidhi*. Śrī the, Mother of three worlds (trailokyamātāram) is of gold complexion (hemavarṇaḥ) and of very pacific nature (saumya). In her four hands she holds a noose (pāśa), a rosary (akṣamalikā), a lotus (ambhoja) and a sickle (śreṇi). (*S. T.* 111)

The goddess Bhūmi is described in the Viṣṇunidhi[24] (5) as of gold-colour (svarṇavarṇaḥ). In the right hand she shows the *abhaya* pose and in her left hand she holds a pomegranate (dāḍima). Decked with all kinds of ornaments she sits under the Kalpataru and thus full-fills the desires of the devotees. Below her left feet is placed the pitchers full of riches (nidhikumbha).

The *Viṣṇudharmottara Purāṇa* describes the goddess as of white complexion (śuklavarṇaḥ) and decked with ornaments. She is four armed; in them she holds three pots-one full of jewel (ratnapātra), other containing vegitables (sasyapātra), and the third containing medicinal herbs (oṣadhi). The fourth hand has a lotus. She is seated upon the back of four *diggajas* or elephants of the quarters.[24]

Tulasī devī, another spouse of Viṣṇu, is of dark complexion, with eyes resembling the petals of the lotus (kamalalochanā). Her two hands are in the *vara* and the *abhaya* poses and the rest two hold the flowers of lotus. She adorns herself with the *kirīṭa*, *hāra*, *keyūra* and *kuṇḍala*. She sits on the lotus flower. (*S. T.* 99).

In the *Śrītattvanidhi* two forms of Annapūrṇā are also described. According to one form, she is a two handed goddess with red complexion and three eyes. Her breasts are high and the face is round like the full moon (pūrṇedu-bimba),

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To face p. 105

The Śakti as patnī
Hara-Gauri, 11th Cent, Khiching Museum,

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In her left hand she carries a vessel set with rubies and containing in it honey. In the right hand she has a spoon set with rubies (ratnadarvī), containing delicious rice.

When the goddess is represented with four hands her colour is described as that of mercury (sindūravarṇaḥ), but in other bodily features she is similar to dvibhuja Annapurṇā. In her four hands, she shows the *abhaya* and *vara* poses and holds a noose (pāśa) and a goad. She should also be shown with three eyes. In addition to this feature a crescent moon should also be shown over her head. (*S. T.* 104).

The images of Śrīdevī are found represented in Indian art since 2nd century B.C. The figures associated with the lotus flower and represented on the rail pillars of Bharhut, Sanchi and Bodhgaya are generally identified with the goddess Śrīdevī. We have seen earlier, how the figures of Gajalakṣmī are variously represented in the early and the early mediaeval art. (Supra p. 41) T. A. G. Rao has illustrated a beautiful ivory figure of dvibhuja Annapūrṇā holding a spoon and the pot full of anna. This figure is from Trivendrum.[25]

The Pañcharātra texts associate the goddess Nīladevī with Viṣṇu. The *Śrītattvanidhi* in the Chapter Viṣṇunidhi (6), describes the goddess as of the colour of *nīlotpaladala* wearing the garments of blue colour is decked with all kinds of ornaments. Her two hands are in the *vara* and the *abhaya* poses and the rest two hold the flowers of *kumuda*.

Gaurī, the consort of Śiva, is variously named such as Pārvatī, Umā, Kālī, Durgā, Ambikā etc. Kālī or Durgā or Ambikā is most commonly the names given to the fierce form of Gaurī. Umā and Pārvatī are the names of the goddess representing her beautiful and auspicious form. Gaurī represents the fertility aspect of 'Śiva's śakti.'

The *Śrītattvanidhi* does not contain any reference to Gaurī in the Śaktinidhi' Chapter. But elsewhere, in the Śivanidhi and the Grahanidhi there are several references to Gaurī. In the Śivanidhi (2) she has been described us the goddess having white garments on her person (śuklāmbarā). She sits on the lotus throne made of eight petals of the flower. Her sitting posture is described as *vināyakavat*. In the first right hand of the goddess which is adorned with the *keyūra*

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there is a lotus with a big stalk. The left normal hand holds the pot of ambrosia (amṛtâghaṭa). In rest of the two hands there is the *vilva* fruit and the *śaṅkha*. Her colour is white like the marble (markata).

When shown along with Śiva at his left it is recommended that the goddess Gaurī should be shown in the black colour (syāmavarṇaḥ) with three eyes and two arms; holding the flowers of lotus. (*Śivanidhi*, 37).

In the Grahanidhi of the *Śrītattvanidhi* (100) Gauri is described as the

Fig. 32 Gaurī (Benaras)

daughter of Girīndra, having the crescent on her head and riding a buli (vṛṣavarasansthām).

As Girijā, described in the *Śivanidhi*, she possesses the beautiful bodily features and occupies her place at the left of the god Śiva. She in this form has

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only two hands and two eyes. The attributes of the hands are not described in the text. (*Śivanidhi* 42).

The *Viṣṇudharmottara Purāṇa* describes Gaurī as an unmarried girl. According to this text Gaurī may be represented with two hands or four hands. As two handed Gaurī, she should show in her hands the *varada* and the *abhaya* poses. And as Gaurī of four hands she should hold *akṣamālā*, *padma* and *kamaṇḍalu* and the fourth one shows the *abhaya* pose. She sits on the lotus throne.[26]

But as the consort of Śiva, i.e., the married Gaurī, she is more preferably known as Umā or Pārvatī. In this form the *Rūpamaṇḍana* describes, the features of Umā as having four hands holding in them a rosary (akṣasūtra), a lotus (ambuja), a mirror (darpaṇa) and a waterpot (kamaṇḍalu).[27]

Fig. 33 Gaṅgā

The *Śrītattvanidhi* gives the description of Gaṅgā also, another wife of Śiva. According to this account the goddess is of white complexion and has three eyes. In her four hands she has a full pot (pūrṇakumbha), a lotus of white colour (sitāmbhoja) and shows the *vara* and the *abhaya* poses. (*S.T.* Bramhanidhi, 130).

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2. सरस्वती चतुर्हस्ता श्वेतपद्मासनान्विता ।
   जटामुकुटसंयुक्ता शुक्लवर्णा सितम्बरा ॥
   यज्ञोपवीतसंयुक्ता रत्नकुण्डलमण्डिता ।
   व्याख्यानं चाक्षसूत्रं च दक्षिणे करद्वये ॥
   पुस्तकं पुण्डरीकं च (पुस्तकं कुण्डिवा चापिति) त्रिनेत्रा-चारुरूपिणी ।
   quoted in *Elements of Hindu Iconography*, Vol. I. Pt. II. pp. 136–137.
3. देवी सरस्वती कार्या सर्वाभरणभूषिता ।
   चतुर्भजा सा कर्तव्या तथैव च समुत्थिता ॥
   पुस्तकं चाक्षमालां च तस्या दक्षिणहस्तयोः ।
   वामयोश्च तथा कार्या वैणवी (वीणैव) च कमण्डलुः ॥
   समपाशप्रतिष्ठा च कार्या सोममुखी तथा ।
   वेदास्तस्या भुजा ज्ञेयाः सर्वशास्त्राणि पुस्तकम् ॥
   Viṣṇudharmottara Purāṇa, 64. 1–3.
4. एकवक्त्रा चतुर्हस्ता मुकुटेन विराजिता ।
   प्रभामण्डलसंयुक्ता कुण्डलान्वितशेखरा ॥
   अक्षाब्जवीणा पुस्तकं महाविद्या प्रकीर्तिता ।
   वराक्षाब्जं पुस्तकञ्च सरस्वती शुभावहा ॥ *Rūpamaṇḍana*, V. 61–62.
5. *ibid.*, pp. 88-89.
6. *Indian Mythology*, pp. 89–90.
7. *Journal of Indian History*, Vo. XLI. pt. III. (1963), pp. 685–686.
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9. *Development of Hindu Iconography*, p. 377, pl. XVII. Fig. 2.
10. A. Getty, *Gods and Northern Buddhism*, p. 127; *Journal of Indian History*, Vol. XLI. pt. III; (1963) pp. 685–686; B. C. Bhaṭṭacharya, *Jain Iconography*, p. 164.
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12. *Ibid.*, Pl. XVIII. Fig. 3.
13. Urmila Agrawal, *Khajuraho Sculptures and their Significance*, p. 59.
14. H. Goetz. *The Art and Architecture of Bikaner State*, pp. 86–87; B. N. Sharma, *Maru Bharati*, (1962) pp. 88–94; Stella Kramrich, *Art of India*, pl. 137.

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19. *Khajuraho Sculptures and their Significance*, pp. 59–60.
20. F. Gravely, *Illustrations of Indian Sculpture* : Madras Govt. Museum, pl. XXI, *Iconography of Minor Hindu and Buddhist Deities*, p. 153.
21. *Elements of Hindu Iconography*, Vol. I, pt. II. pp. 377–378, pl. CXVI. Figs. 1.2. K. M. Munshi, *Saga of Indian Sculpture*, pl. 119.
22. This version of *S. T.* 108 is taken from the *Viṣṇudharmottara Purāṇa* 82. 2.
23. The account of Gajalakṣmī of the *Śrītattvanidhi* (109) is based on *Viṣṇudharmottara Purāṇa*, 82. 2–8.
24. Compare the text of the *Śrītattvanidhi* (Viṣṇunidhi, 5) with the text of the *Viṣṇudharmottara Purāṇa* 61. 1-3. which is as follows :

    शुक्लवर्णा महीकार्या दिव्याभरणभूषिता ।
    चतुर्भुजा सौम्यवपुश्चन्द्रांशुसदृशाम्बरा ॥
    रत्नपात्रं सस्यपात्रं पात्रमौषधिसंयुतम् ।
    पद्मं करे च कर्तव्यं भुवो यादवनंदन ॥
    दिङ्नागानां चतुर्णां सा कार्या पृष्ठागता तथा ।
    सर्वौषधियुता देवी शुक्लवर्णा ततः स्मृता ॥

    Various texts quoted by T. A. G. Rao, describe the goddess Bhūmi differently. Thus instead the शुक्लवर्णा her complexion is described in the *Pūrvakāraṇāgama* as श्यामवर्णा. Similarly she is described as having four hands in the *Viṣṇudharmottara*, as quoted above and in the *Pūrvakāraṇāgama* and *Amśumadbhedāgama* she is said to have only two hands. She is पीताम्बरा according to the *Amśumadbhedāgama*, but according to the *Pūrvakāraṇāgama* she is रक्ताम्बरा. *Elements & Hindu Iconography*, Vol. I, pt. II. pp. 138–139.
25. Ibid., Vol. I, pt. II. Pl. CVIII. Fig. 2.
26. गौरी कुमारिकारूपा ध्यायमाना महेश्वरैः ।
    वरदाभयहस्ता सा द्विभुजा श्रेयसे सदा ॥
    अक्षसूत्राभये पद्मं तस्याधश्च कमण्डलुः ।
    गौर्या मूर्तिश्चतुर्बाहुः कर्तव्या कमलासना ॥
    Viṣṇudharmottara Purāṇa, quoted in *Elements of Hindu Iconography*, Vol. I. pt. II. p. 119.
27. अक्षसूत्राम्बुजं धत्ते दर्पणञ्च कमण्डलुम् ।
    उमा नाम्नी भवेन्मूर्तिर्वन्दिता त्रिदशैरपि ॥ *Rūpamaṇḍana*, V. 2.

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IV

SHE IN HER MINOR FORMS

She out of Her creates several minor forms such as of Yoginis. Yoginis are the attendants of the goddess Durgā[1] or Kālī and assists her in the act of destruction. Therefore they are fearful in look. Rājataraṅgiṇī[2] calls them as *madyapadevatā*, who were both lustful and blood chirsty. They could reanimate the dead to satisfy their desires, or tear them to pieces to appease their hunger.[3] Thay dance in the battle-field making use of the skulls of the slain as their symbols.[4] Śiva employed them to drink up the blood and devour the flesh of the demon Jālandhara.[5]

But this is one aspect of the Yoginis. They in their fearful form and behaviour represent the human evils and weaknesses. Otherwise they are kind also to their devotees i.e., to those who are good. How they represent the human passions and other primitive propensities is clear from the study of the names of the Yoginis in the '*Śrītattvanidhi*'. The names of these yoginis suggest that they represent human passions, feelings and other mental capacities such as *kāma, buddhi, ahaṅkāra,* feelings of *sparśa, rūpa, gaṅdha, nāma, dhaīrya, smṛti, chetanā, sanchobha, ahldāa, saṁohana, stambhana, jibhrā, raṅjanā, unmāda, jñāna, vyādhi, ānanda, moda* etc. Their names suggest how due to their power of attraction they free the mind and heart of the devotee from these ills or week-feelings and emotions and make him pose and fit for devotions to the Ādiśakti, the Great Mother.

Similary, the names of same Yogins of Kulotīrṇā, Nigarbha and Rahasya categories are suggestive of their kindness and boon-confering nature. They are the bestower of energy (śakti), acomplishment (siddhi), wealth (sampatti), appreciation and favour (priyatā), auspiciousness (maṅgala), fullfiller of desire

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(kāma), remover of distress (dukkha), death (mṛtyu) obstacles (vighna), giver of beauty (śaundarya), good fortune (saubhāgya), knowledge (Jñāna) etc.

Same is the conclusion of the study of other lists of names of Yoginis in the Purāṇas., such as *Matsya* and *Bhaviṣya*. Such names as Raktākṣī, Bhayaṅkarī, Yamadūtī, though suggest their fearful form and nature (ugra or krūra), the names such as Rūpanī etc. indicate their pasfic or placid (saumya) nature.[6]

It is very difficult to determine the cult association of the Yoginis. Various suggestions have been made in this connection and scholars some time associate them either with the Sahaja cult, or with the cult of Kaula-Kāpālikas[7] or even with the Natha Sampradāya.[8] It is also assumed that originally it belonged to Saivism and through a transition transformed into Śaktism[9]. It is also believed that Yoginis are different forms of Durgā, which she had assumed while killing the great demons–Śumbha and Niśumbha.[10]. They are also associated with the story of Raktavīja in which their function was to suck the blood of the demon.[11] They are also associated with the seven or eight Mothers. It is suggested that the principal Yoginīs are seven or eight (the Mothers)[12] but their number at times raised to sixty four.[13] As a matter of fact there is great variations in the names of the Mātrikās. Utpala, commenting on *Bṛhatsaṁhitā* has given two lists of the Mātrikās. The first list includes the names of Brāhmī, Vaiṣṇavī, Raudrī (Māheśvari), Kaumāri, Aindri, Yamī, Vāruṇī and Kauberi. In the second list he includes some more names such as, Nāraśiṁhī, Vārāhī and Vaināyikī.[14] In later concept the number of the Mātrikās increased up to sixteen (gramryādi soḍaṣa Mātrikā)[15]. Charls Fabri Comments on these lists as follows :—

'Whatever some people may think the connexion with the five, seven, eight or nine Mothers is only a vague probability. One may ask, how did the five seven. eight or nine Mothers turn it into 64 ?. One suggestion, ...was that there were the eight Mātrikās, each with eight attendants and that this developed into 64 goddesses. There is a distinct probability here, but it involves some arithmetic problem. For, if the eight mothers, each had eight

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attendant Yoginis, the attendents alone would make $8 \times 8 = 64$, and where are the additional eight Mothers left ? Further he remarks 'It is also important to observe that the connexion of the Yogini's with the Mother Goddesses is most tenuous. Not only do they not all occur in either of these lists, but the few that occur in one are absent from the other. This line of research does not seem to lead any where. Any connection with the Mothers must have been past history and there has been, as I venture to conjecture, wholesale identification with and elevation to divine rank, of small local godlings, perhaps, in the some way as popular belief in the local Yakṣis entered rapidily into Buddhism.'[16]

Certainly there are various factors in the increase of the list of the Yogini's. The various lists are not identical due to the reasons, perhaps, in the difference of local beliefs in the concept about Yoginis. The galaxy of the Mother Goddess all over the country are so numerous, that no list can exhaust the names of the Mothers. Even in the *Matsya Purāṇa* there are two hundred names of the Mothers as enumerated by V. S. Agrawala.[17] Most of the names of the list of the *Matsya Purāṇa* are included in the Yogini list. Therefore neither the list of Mātrikās are confined to the traditional number of seven nor the list of the Yoginis to the traditional number sixtyfour. When Fabri commented, as quoted above, he was probably not aware of the lists of the Yoginis other than Bheraghata inscription and of the *Skanda Purāṇa*. But if one looks into the lists published by V.S. Agrawala, he will find all the names of seven or eight or even sixteen Mātrikās included in these lists. This makes it clear that the basis of the evolution of the list of Yoginis are the seven or eight Mothers. It is also to be pointed out that functionally there is not much difference between the acts of the Yoginis and the Mātrikās. Both assist and attend Durgā in her fight against the demons. The seven Mothers also perform their duties as war-goddess like the Yoginis. Both possess the power of destruction (saṁhāra) and both are benevolent to the devotees when they are made pacified. As they represent evil spirits, they have to be kept under the control. The *Kūrma Purāṇa*[18] refers to this aspect. After the war with the demons was over these Mātrikas created havoc and began to destroy everything in the universe for the porpose of feeding themselves. Then on the command of Śiva, Vīrabhadra

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took them to Pātālaloka to save the universe. These evil spirits are constantly controlled through the vigilence of Vīrabhadra and Gaṇeśa. This is how in the Mātṛikāpaṭṭas the Mothers are made flanked by Vīrabhadra and Gaṇeśa

Thus, there is logic behind the process of inclusion of the Mātrikas in the lists of Yoginis.

According to the *Varāha Purāṇa* the Mātrikas are eight in number and represent eight mental qualities which are morally bad. Accordingly, Yogeśvarī represents *kāma* or desire; Māheśvarī *krodha* or anger; Vaiṣṇavī *lobha* or covetousness; Brāhmaṇī *mada* or pride; Kaumārī *moha* or illusion; Indrāṇī, *mātsarya* or fault finding; Yamī or Chāmuṇḍā *paiśunya* or talebearing; and Vārāhī. *asūyā* or envy.[19]

If we study the list of the Yoginis in the *Śrītattvanidhi* we will find that actually there are only eight forms described, and all the names of sixty-nine Yoginis are grouped into eight categories representing only in eight prescribed forms. The names of the Yoginis in the list of the *Śrītattvanidhi* also suggest, as we shall see, more or less represent the mental and emotional qualities of man, good or bad.

We present five list of the Yoginis other than the list of the *Śrītattva nidhi*. The first list is prepared by Cunnigham, R. D. Banerji, W. Karmbelkar on the basis of their decipherment of Bheraghat inscriptions of the Chauṣṭha Yoginī Temple. The Yoginis are shown here surrounded by the *pretas*. Some of the niches orignially having the images, are vacant and in some case the label inscriptions are mutilated. As the hands of most of the Yoginis are broken, the emblems in them are not distinct. Some Yoginis are shown with attendants, who hold in their hands the weapons of their goddesses. The Yoginis also show their individual symbols and their mounts. The list of the Yoginis are tabulated here mentioning their symbols or mount and special features.[20]

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No.	Name	Symbol	Remarks
1.	Chhattra Saṁbara	Deer	... ...
2.	Ajitā	lion	... ...
3.	Chaṇḍikā	prostrate man	... ...
4.	Mānadā	lotus	... ...
5.	Kāmadā	yoni	... ...
6.	Brahmāṇī	goose	... ...
7.	Māheśvarī	bull	... ...
8.	Taṅkārī	lion	has four hands.
9.	Tāpaṇī	horse	or Jayantī.
10.	Haṁsā	flower	lotus & Vīṇā.
11.	Raṇājirā	elephant	... ...
12.	... ...	serpent	... ...
13.	Haṁsinī	goose	has 4 hands.
14.	Īśvarī	bull	... ...
15.	Sthāṇvī	hill-peak	has 4 hands and a Vīṇā
16.	Indrajālī	elephant	has 4 hands.
17.	... ...	bull and Skeleton	... ...
18.	Thakinī	camel	has 4 hands.
19.	Phaṇendrī	prostrate man	... .
20.	Uttālā	bull	... ...
21.	Lampaṭā	bird faced tortoise	has 8 hands.
22.	Ūhā	peacock	(Sarasvatī)
23.	Ritsamādā	bear	... ...
24.	Gandhārī	man and Skeleton	is clad in loin skin.
25.	Jāhnvī	crocodile	has 4 hands.
26.	Dākinī	man and Skeleton	is clad in lion skin.
27.	Bandhanī	man	... ...

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No.	Name	Symbol	Remarks
28.	Darpahārī	lion	lion headed and has garland of skulls.
29.	Vaiṣṇavī	garuḍa	is sitting on garuḍa
30.	Raṇ-agnī	garuḍa	... ...
31.	Rūpinī	crocodile	... ...
32.	Śākinī	vulture	... ...
33.	Ghanṭāli	bell	... ...
34.	Dhaḍḍharī	elephant	is elephant headed
35.	Jaṅghinī	bull	... ...
36.	Bhiṣaṇī	prostrate man	has 4 hands.
37.	Satanu Saṁvarā	horse	has 4 hands.
38.	Gahanī	ram	has 4 hands.
39.	Ḍuḍurī	saddled horse	... ...
40.	Vārāhī	bear or boar (?)	... ...
41.	Nālinī	bull	has cow's head.
42.	Nādinī	lion	... ...
43.	Indrāṇī	elephant	... ...
44.	Erurī	cow	has a cow's head.
45.	Śaṇḍinī	donkey	... ...
46	Eṅginī	man with elephant	elephant headed.
47.	Teraṁvā	bear	... ...
48.	Teranṭā	mahiṣāsura	Chanḍikā with 20 arms.
49.	Pārvatī or Pārani	postrate man	has 10 arms.
50.	Vāyuvena	antilope	... ...
51.	Abharavardhanī	bird	... ...
52.	Sarvatomukhī	lotus and double traingle symbol	has 3 heads and 12 arms.
53.	Mandodarī	... ...	... ...
54.	Khemukhī	two men worshipping	... ...

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No.	Name	Symbol	Remarks
55.	Jāmbavī	bear	... ...
56.	Audārā	naked man	... ...
57.	Sthiracchittā	man with folded hands	... ...
58.	Yamunā	turtle	... ...
59.	Bimbahasta	postrate man and skeleton	... ...
60.	Siṁhānanā	lion-headed man.	Nārsimhī
61.	Nilāḍambarā	garuḍa	... ...
62.	Antakārī	bull	... ...
63.	Piṅgalā	peacock	(Kaumāri ?)
64.	Akkhalā	two men worshipping.	... ...
65.	... ...	bird	dancing fema'e
66.	Kṣatradharmi	elephant	has 4 hands and a garland of skulls.
67.	Virendrī	horse headed and prosprate man	has 4 hands and a sword.
68.	Riḍhālidevī	animal with claws	... ...

The paurāṇika accounts of the Yoginis are in the *Matsya, Bhaviṣya, Skanda, Agni* and *Kālikā-Purāṇas*. The names according to the *Skanda Purāṇa* are as folows.[21] Gajānanā, Siṁhamukhī, Gṛdhrasyā, Kākatuṇḍikā, uṣtragrīvā, Hayagrīvā, Vārāhī, Śarabhānanā, Ulūkikā, Śivāravā, Mayūrī, Vikaṭānanā, Aṣtavaktrā, Kotarākṣī, Kubjā, Vikaṭa-lochanā, Śuṣkodarī, Lolajihvā, Śvadanṣtrā, Vānarānanā, Rikṣākṣī, Kekarākṣī, Bṛahattuṇḍā, Surāpriyä, Kapālahastā, Raktākāi, Śuki, Śyeni Kapotikā, Pāśahastā, Daṇḍahastā, Prachaṇḍā, Chaṇḍavikramā, Śiśughni, Pāpahantrī, Kālī, Rudhirapāyinī, Vasāḍhyā, Garbhabhakṣā, Śavāhastä, Āntramālinī, Sthūlakeśī, Bṛhatkukṣi, Sarpāsyā, Pretavāhanā, Daṇḍaśūkakarā, Krauñch,ī Mṛgaśirṣā, Vṛṣānanā, Vyāttāsyä, Dhūmaniḥśvāsā, Vyomaikā, Charanordhvaḍḍaka, Tāpanī, Soṣaṇīdṛṣti, Koṭarī, Sthūlanāsikā, Vidyutprabhā, Balakāsyā, Mārjārī, Kaṭapūtanā, Aṭṭahasā, Kāmākṣī, Mṛgalochanā.

If one looks into the list he will find that the names instead being the personal ones, are descriptive and indicate mostly the bodily features derived

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from the animal word. Out of this whole list only Tāpinī, Siṁhamukhī as Siṁhananā and Vārāhī find the mention in the inscriptional list of Yoginis of Bheraghata.

V. S. Agrawala has given three lists of Yoginis, probably on the basis of ancient texts in his '*Ancient Indian Folk Cults*[22]. All the lists include names of sixty four Yoginis. The first list is as below :

(1) Brahmāṇī, (2) Kumārī, (3) Śaṅkārī, (4) Rudrāṇī, (5) Kiṅkālī, (6) Karālī, (7) Kālī, (8) Mahākāli, (9) Ṇhāmuṇḍā, (10) Jvālāmukhī, (11) Kāmākṣī, (12) Vārāhī, (13) Bhadrakālī, (14) Durgā, (15) Aṁbikā, (16) Lalitā, (17) Goravī, (18) Sumaṅgalā, (19) Rohiṇī, (20) Kapilā, (21) Śūlakarā, (22) Knḍalanī, (23) Tripurā, (24) Kurukullyā, (25) Bhairavī, (26) Champāvatī, (27) Nārasiṁhī, (28) Nirañjanā, (29) Hemāvatī, (30) Pretāsanā, (31) Īśvarī, (32) Vasaṅkarī, (33) Vināyakī, (34) Yamaghaṇṭā, (35) Sarasvatī, (36) Totilā, (37) Veṁsaṇavī (Vaiṣṇavī), (38) Vaindī, (39) Saṁsthānī, (40) Padminī, (41) Chittraṇī, (42) Vāruṇī, (43) Yambhaganī, (44) Sūryaputrī, (45) Suśitalā, (46) Kṛṣṇavārāhī, (47) Raktākṣī, (48) Kālarātrī, (49) Ākāśī, (50) Śreṣṭhanī, (51) Jayā, (52) Vijayā, (53) Imavatī, (54) Vāgeśvarī, (55) Kātyāyinī, (56) Agnihotrī, (57) Chakreśvarī, (58) Mahāvidyā, (59) Īśānī, (60) Bhavānī, (61) Bhuvaneśvarī, (62) Chakreśvarī, (63) Moharātrī (Mahārātrī and (64) Dhidevī.

His second list includes the names of (1) Kālī, (2) Karālī, (3) Īśvarī, (4) Susāmālā, (5) Divyāyogī, (6) Mahayogī, (7) Vāruṇī, (8) Brahmāṇī, (9) Aṁbikā, (10) Durgā, (11) Jayā, (12) Vijayā, (13) Dhumāvatī, (14) Kāmeśvarī, (15) Chāmuṇḍā, (16) Mahākālī, (17) Chitrāṇī, (18) Vāruṇī, (19) Kurukullā, (20) Kapilā, (21) Rohinī, (22) Sumaṅgalā, (23) Vārāhī, (24) Raktākṣī, (25) Vaināyiki, (26) Yamaghaṇṭā, (27) Vaiṣvānarī, (28) Pretāsanā, (29) Hemakaṇṭhā, (30) Nirañjanī, (31) Śaṅkhavī, (32) Padmanī, (33) Chandrāvatī, (34) Nārasimhī, (35) Chaṇḍī, (36) Śautilā, (37) Sarasvatī, (38) Harasiddhi, (39) Vaisṇavī, (40) Īśvarī, (41) Lalitā, (42) Gaurī, (43) Sūryaputrī, (44) Pemabhaganī, (45) Vanadevī, (46) Nārāyaṇī, (47) Bhairavī, (48) Bhadrāvatī, (49) Agnihotrī, (50) Katyāyinī, (51) Jvālāmukhī, (52) Kāmākṣī, (53) Kapālinī,

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(54) Bhadrakālī, (55) Sreṣṭhinī, (56) Kālarātrī, (57) Yugeśvarī, (58) Siddhī. (59) Kaumārī, (60) Saṅkarī, (61) Indrāṇī, (62) Hṛiṅkālī, (63) Mahavidyā and (64) Chakreśvarī.

While the two above lists include most of the common names, the third list provides most of the new names of the Yoginis. Their number is only sixty three (one name is missing). This list gives following names :

(1) Divyāyoginī, (2) Mahāyoginī, (3) Siddhayoginī, (4) Yugeśvarī, (5) Pretākṣī, (6) Dākinī, (7) Kālī, (3) Kālarātrī, (9) Niśācharī, (10) Kliṅkārī. (11) Siddhavaitālī, (12) Hṛṅkārī, (13) Bhūtadāma, (14) Urdhvakeṣi (15) Virūpākṣī, (16) Raktākṣī, (17) Narabhojanī (The name of the eighteenth yogini is not listed by V. S. Agrawala), (19) Virabhadrākṣī, (20) Dhūmrākṣī, (21) Kalahapriyā, (22) Rākṣasī, (23) Ghoraraktākṣi, (24) Viraktākṣi, (25) Bhayaṅkari, (26) Virā, (27) Kumārī, (28) Chaṇḍikā, (29) Vārāhī, (30) Muṇḍadhāriṇī, (31) Bhairavī, (32) Vajraṇī, (33) Krodhāyī, (34) Durmukhī, (35) Pretavāhinī, (36) Kaṇṭakī, (37) Lamboṣṭhī, (38) Mālinī, (39) Mantrayoginī, (40) Kālākṣi, (41) Mohinī, (42) Chakrī, (43) Kaṅkālī, (44) Bhuvaneśvarī, (45) Kuṇḍalī, (46) Mālinī, (47) Lakṣmī, (48) Dhenaduri, (49) Karālī, (50) Kauśikī, (51) Bhadrāṇī, (52) Vyāghraṇī, (53) Yakṣayai, (54) Yakṣīṇī, (55) Kumārī, (56) Yantravāhinī, (57) Viśālī, (58) Kāmākṣi, (59) Viṣahariṇī, (60) Dvijaṭi, (61) Vikaṭi, (62) Dhorāyai, (63) Kapālī and (64) Viśalaṅguli.

The list of Yoginis in the *Śrītattvanidhi* does not fully tally[23] with either the Purāṇic lists of the Yognis or with the names of the Yoginis as labelled in the Chausatha Yogini Temple at Bheraghat. The several features of the list of the *Śrītattvanidhi* are noteworthy. The list is not confined to sixty-four only and enumerates as many as sixty-nine names to be grouped into eight categories. The first group includes the names of the sixteen Yoginis. They are Kāmākarṣaṇikā, Budhyākarṣanitā, Ahaṁkāra-karṣaṇikā, Sarvakarṣanikā, Sparśakarṣaṇikā, Nityarūpakarṣanikā, Rasakarṣaṇikā, Gandhakarṣaṇikā, Chittakarṣṇikā, Nityadhariyakarṣaṇikā, Smṛtyākarṣaṇikā, Nityānamākarṣaṇikā, Vijākarṣanikā, Nityāchatmākarṣaṇikā, Amṛta karṣanī and Nityaśarirakarṣiṇī. All these Gupta—Yoginis are of placid nature

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and remain always with smiling face (prahasitānanā). They are all of four hands and three eyes and show the crescent-moon over their diadem. With a divine glamour (divyakānti) their complexion is red (rakta-varṇaḥ). In their four hands they all hold a bow (chāpa), the arrows (bāṇa), the shield (charma) and the sword (khaṅga). (*S. T.* 9).

The next category of Guptatara—Yoginis includes the names of eight Yoginīs and all of them show their red complexion. The name of Yoginis are given as Anaṅga Sumanā, Anaṅga Mekhalā, Anaṅga Madnā, Anaṅga Madanāturā, Anaṅga Rekhā, Anaṅga Vegā, Anaṅga aṅkuśā, and Anaṅga, Mālinī. All these yoginis have in their four hands, a bow of sugar-cane (Ikṣuchāpa), the arrows of flower (puṣpaśāra), *puṣpakaṅtuka* and the lotus–flower (utpala). (*S. T.* 10).

The third category of Yoginis are known as Sampradāya Yoginis. This list includes the names of fourteen Yoginis among them Sarvasaṅchobhiṇī is the supreme most (sampradayāmukhya). She is born out of the ashes of Kāma (after he was brunt by enraged Śiva) and is of very short tempered (atitīvra-svabhāvā). She holds in her four hands a fire-bow (vahnichāpa), a fire arrow (vahnibāṇa), a fire–sword (vahnirūpamasi), and a fire-disc (vahnichakra). She is always angry with the demon, the foe of the gods (a surasa). Her colour is red.

Under her leadership there are other thirteen more Yoginis who in complexion, nature and emblems follow their leader Sarva-sanichobhiṇī. Their names are enumerated as Sarvavidrāvaṇī, Sarvā-karṣaṇikā, Sarvasamohinī, Sarvastambhanikā, Sarvajibhranikā, Sarvavasaṅkarī, Sarvaranjanikā, Sarvārthasādhikā, Sarvasampatprapūrinī, Sarvamantramayī and Sarvadvandakṣaṅkarī (*S. T.* 11).

The fourth categories belongs to the class of Kulotīrṇa Yoginis which includes ten names and suggest different attributes and capacities of the divine power of this class of godlings. Their names are Sarvasiddhipradā, Sarvasampatpradā, Sarvapriyaṅkarī, Sarvamaṅgalakārinī, Sarvakāmapradā, Sarvadukhavināśinī, Sarvamṛtupraśamanī, Sarvavighnanivārinī, Sarvāṅgasundarī and and Sarvasaubhāgyadāyini.

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Their names suggest that these Yoginis are of good nature and bountiful to their devotees, The text however says that as they are always angry to those who are hostile to the gods, their face is full of rath and anger, their eye-brows, and face show the symptoms of anger (devadvsemabhikruddhaḥ bhrikute kuntilānanā). All have white complexion. (*S. T.* 12).

Nigarbha Yogini class include ten Yoginis in these categories. They are Sarvajñā, Sarvaśakti, Sarva-aiśvaryapradāyinī, Sarvajñānamayī, Sarvavyādhi vināśinī, Sarvādhārasvarūpā; Sarvapāpaharā, Sarvahanudamayī, Sarvarakṣāsvarūpinī and Sarvapsitāpradā. All these Yoginis have four hands and in them they show a thunderbolt (vajra), a spear (śakti), a *tomara* and a disc (chakra). Their colour is white. (*S. T.* 13).

Next category belongs to Rahasya Yoginis. This class includes the names of eight Yognis and seems to be related with the goddess Vāgeśvarī (the goddess of learning). They all have complexion like the red flower of *Aśoka* and wear armour (kavacha). In their two hands they show a lyre (vīṇā) and a book (pustaka). Their names are mentioned as Vaśinī, Kāmeśī, Modanī, Vimalā, Aruṇā, Jayanī, Sarveśī, Kaulinī. All these godlings have incarnated to kill the demons (daityasaṁihārahetavaḥ). (*S. T.* 14).

The eighth and the last category is of Atirahasya Yoginis. In this class there are only three Yoginis and all have eigth hands. In them they show a bow (chāpa), an arrow (bāṇa), a cup (pānapātra), a citras (mātulinga), a kind of sword (kṛpāṇa), the *phalaka*, the snake-noose (nāgapaśa), and a bell (ghantā). Their names are enumerated as Kāmeśī, Vajreśī and Bhagamālinī. They have red complexion like the *sindura*. (*S. T.* 15).

To this class of the Yoginis, we may consider the account about the Pītheśvarīes given in the *Śrītattvanidhi*. This account mentions seven *pīthas* known as Mūlādhāra, Svādhiṣṭhāna, Maṇipūraka, Anāhata, Viśuddha, Ānjñyā and Jālandhara presided by the goddess Śākinī, Kākinī, Lākinī, Rākinī, Dākinī. Hākini and Yākini respectively.

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Śākinī is described as having five faces and three eyes. Her complexion is golden. In her hands she has a sickle (śriṇi), a lotus (kamala), a book (pustaka) and the fourth hand shows the pose of *jñāna*. (*S. T.* 36).

Fig. 34
Yoginī from Khajuraho

Kākinī has four faces (vedavaktrā) and three eyes. She wears the garments of yellow colour. In her two hands she holds a skull (kapāla) and shows the pose of *abhaya*. (*S. T.* 37).

Lākinī is of black colour. She has three faces and three eyes. She has a very fierce look. She is the source of energy and alleys fear to those who are her devotees. Her seat is amidst flesh and surrounded by the *dāmaras*. In one hand she holds a *daṇḍa* and by her other hand she shows the posture of *abhaya*. She is the cause of all comforts (sakalasukhakarī). (*S. T.* 38).

Rākinī is also of black complexion and has two faces. In her four hands she holds a *ṭaṅka*, a *śūla*, a *kapāla* and a *damaru*. She has fearful fangs and her abode is in the human blood. She drinks pure human blood. She is surrounded by Kālarātrī and other Yoginīs. Her colour is black. She fulfills all wishes of her devotees (abhimataphaladām). (*S. T.* 39).

Dākinī, the presiding deity of the Viśuddhapīṭha is the supreme Yoginī and the most ancient one. She is the most favourite attendant of Kālī.

The Gaṅgādhara inscription of Mālawā (423–424 A.D.)[24] mentions this goddess. This inscription particularly refers the shouting propensity of the goddess. As Ghoṣinī or Ghoṣā, Dākinī is mentioned in the *Atharva Veda* as the attendant of the terrific god Rudra.[25] In the *Tantric* texts she is described as the eater of raw flesh.[26]

According to the *Śrītattvanidhi* her complexion is red and has three eyes. In her four hands she holds a *khaṭvāṅga*, a *kapāla*, a trident (triśūla) and a

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big shield (mahācharma). Her abode is skin (tvaksthām). She grants *abhaya* to her devotees. (*S. T.* 40).

Hākinī is of white colour and has six faces and three eyes. She sits on a lotus throne. She has four hands but in the Texts, instead the four emblems such as *damaru, kamala, akṣamālā* and *kapāla* it is also stated that the goddess in one of the hands shows the *jñānamudrā*, probably as is common with various goddesses, particularly beloging to the Tantric goddess of Mahāyāna Buddhism. She holds also the rosary (akṣamālā) in which she shows the pose of the *jñānamudrā*. As she is described as *haṃsagatyā* she has her mount a goose. In this way the iconography of Hākinī seems to have derived much from Brahmāṇī. (*S. T.* 41).

Yākinī, the last Yoginī of this group, is a multi-colour goddess (sarvavarṇām samadṛṣṭim). No specific number of her hands and emblems are described in the list. She is said to have all kinds of weapons and is further described as the bestower of all comforts (sakalasukhakarī). (*S. T.* 42).

In the Grahanidhi of the *Śrītattvanidhi* two forms of Kṛtyā are also described. One, as Kṛtyā and the other as Mahākṛtyā. Both are dire goddesses worshipped in the Tantra and Pañcharātra systems of *upāsanā*.

As Kṛtyā she is described at one place as holding a trident (triśulabhīṣaṇam hastā). But at the other place in the same description she is to have a *daṇḍa*, a *ghaṇṭā*, a *sūrpa*, a *mārjanī*, a *pāśa* and a *kuṇḍikā*, in her six hands. Her tongue and face is smeared with blood and wears the garland of skeleton (narasthimālā), the girdle of snakes (pannagamekhalā) and the *kuṇḍala* of *kapālas*. Her laugh is very fearful (prahasantim bhayānakam). She has loose and dishevelled hair and her large breasts hang downwards. Surrounded by the *prabhāvalī* of fire she rides over the shoulder of a man (adhirūḍhām naraskandham). She is of black colour. She is the destroyer of foes (ripunāśinīm). (Grahanidhi. 458).

Mahākṛtyā, as described in the *Śabaratantra* is of huge body and of black colour (kṛṣṇavarṇā). In her right hands she holds a sword (khaṅga) and

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Śakti as Yoginī. Image No. 6. Bherāghāṭa.

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a battle-axe (paraśu) and in the left hand she has a goad (aṅkuśa) and a mace (gadā). She is also the destroyer of the enemies (Grahanidhi, 459).

Fig. 35 Yoginī, Bheraghata

The Yoginī's are worshipped as folk deities in various communities all over the country. As guardian deities of villages also they are popular here and there. The Chausaṭha Yoginī temple at Bheraghata[27] at the confluence of Narmadā and Sarasvatī—a tributory of Narmadā itself, is very famous. The temple is of circular structure where the Yoginīs are imaged with label-inscriptions either in sitting or standing posture. They are all with four hands having various symbols or emblems in their hands. The temple is dated as 10th century A. D.[28]

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The oblong temple of Khajuraho near Kandriya Mahadeva temple known as the Chausaṭha Yoginī temple has sixty four distinct cells, separated from each other by thick walls, pyramidal roofs. The images of the temple are gone or badly mutilated. A couple of Yoginī images housed in the local museum at Khajuraho may originally belonged to this temple. The images of this temple were also labelled with adequate inscriptions. The date of this temple has been a matter of controversy since long and range between 9th to 11th Century A. D. The latest writer on the problem L. K. Tripathi, with cogent reasons, has suggested the date of this temple as 11th century A.D.[29] To the same date we may place the temple of Yoginīs of Motavali.

In south India also there was a tradition of building the temple for Yoginīs. At Coimbatore there is a circular temple having sixty-four niches for the Yoginīs. But the precise date of the temple is not known.

Isolated images of the Yoginīs are also found. A few such images are in the Gwalior Museum from Naresar belonging to the date of thirteenth century A.D.[30] The earliest one belongs to Orissa, known as Chausaṭha Yoginī temple at Hirapur. According to K. N. Mahāpātra the date of the temple may be assigned to the eight or early ninth century A. D.[31] Hirapur, stands just near the Bhāgīrathī river near Bhuvaneśvara. The Yoginīs here are housed in a circular structure containing sixty niches having in them sixty-four Yoginīs. Mostly the images of the Yoginīs are carved here in the standing posture. They are not labelled but K. N. Mahāpātra has described their features in this account.[32] Another temple of Chausaṭha Yoginī is also found in Orissa at Ranipur Jharia. Here also are sixty four Yoginīs housed in a circular temple. But the Date of this temple is later than Hirapur. Here most of the Yoginīs are in the dancing pose and show four to six hands. There is much difference in the figure of the Yoginīs of this temple and in the Yoginī sculptures at Hirapur. The date of this temple is suggested by Charls Fabri near about 13th Century A. D.[33]

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2. *Rājataraṅgiṇī*, II. 100–103.
3. *A. S. I. R.*, Vol. IX. p. 70.
4. *Prabodha Chandrodaya*, p. XI.
5. Vauskenedy, *Researches into Hindu Mythology*, p. 490.
6. Charls Fabri, *History of the Art of Orissa*, p. 80.
7. *Ibid.*, p. 81.
8. V. W. Karambelkar, '*Matsyendranātha* and *his Yoginī Cult*'. *Indian Historical Quarterly*, Vol. XXXI, pp. 362–374.
9. *Ibid.*, Vol. XXX p. 371.
10. *Ibid.*, Vol. XXXI. p. 367.
11. *Devī Māhātmya*, ch. VIII.
12. ब्राह्मी माहेश्वरी चैव कौमारी वैष्णवी तथा ।
    वाराही च तथेन्द्राणी चामुण्डा सप्तमातरः ॥
13. *Indian Historical Quarterly*, Vol. XXXI. p. 367.
14. Utpala on *Bṛhat Saṁhitā*, 57, 14–20.
15. *Development of Hindu Iconography*, p. 504.
16. *History of the Art of Orissa*, p. 83–85.
17. *Ancient Indian Falk Cults*, pp. 21–27.
18. The version of the story is given in the *Elements of Hindu Iconography*, Vol. I. pt. II. pp. 381–382.
19. *Ibid.*, Vol. I. pt, II. p. 381.
20. *Indian Historical Quarterly*, Vol. XXXI. pp. 369–371; *A. S. I. R.*, Vol. IX. p. 70; R. D. Banerji, *Haihayas of Tripuri and their Monuments*, pp. 78–80.
21. The list of *Skanda Purāṇa* is published by Dasarath Sharma, *Varadā*, Vol. V. pt. 3, p. 53.
22. *Ancient India Folk Cults*. pp. 200–206.
23. But in the *Śrītattvanidhi* the sixty-four Yoginīs are grouped into eight categories without assigning any special place to the Matṛkās. (S. T. 135). The grouping of the

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Yoginīs are made on the basis of their colours and the *āyudhās*. The first group of the Yoginīs hold in their hands a trident, a cattle-drum, a noose and a sword. The Yoginīs of the second category hold a rosary, a goad, a book and a *vīṇā*. The Yoginīs of the third group show in their hands the fire (jvālā), a spear, a club and the *kunta*. The fourth group of the Yoginīs have a sword, a shield, the *paṭṭiśa* and an axe. The Yoginīs of the fifth category hold in their hands the *kunta*, the *kheṭa*, the *parigha* and the *bhinḍapāla*. About the *āyudāhs* of the Yoginīs of rest of the categories no clear indications are given in the Text. The names of the sixty-four Yoginīs are also given on the basis of *Rudrayāmala* (S.T. 135) and tallies some how with the third list of the Yoginīs collected by V. S. Agrawala. *Ancient Indian Folk Cults*, pp. 206.

24. Fleet. *C. I. I.* pp. 76–78.
25. नमस्ते घोषिणीभ्यैः *Atharva Veda*, XI, 2. 31. This Ghoṣiṇī is not the base of Dākinī concept of the Gupta and the post Gupta periods. *Paurāṇika nd Tāntrik Religion*, p. 157, note 18.
26. *Hindu polytheism*, p. 288.
27. *A. S. I. A. R.*, Vol. IX. pp. 60–68.
28. *Ibid.*, Vol. IX. pp. 71–72.
29. *Journal of Indian Society of Oriental Art* (New series) Vol. VI. p. 38.
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31. *Orissa Historical Journal*, Vol. II. No. 2. p. 40.
32. *Ibid.*, Vol. II. No. 2. pp. 24–31.
33. *History of the Art of Orissa*, p. 100.

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THE TEXT

ŚRĪTATTVANIDHI

ŚAKTINIDHI

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॥ श्रीरस्तु ॥

अथ श्रीतत्त्वनिधिः ।

तत्रादिमो महाशक्तिदेवतानां लक्षणनिधिः । शुभमस्तु । निर्विघ्नमस्तु । श्रीगणाधिपतये नमः । श्रीमच्चण्डिकायै नमः ॥

शुक्लाम्बरधरं विष्णुं शशिवर्णं चतुर्भुजम् ।
प्रसन्नवदनं ध्यायेत्सर्वविघ्नोपशान्तये ॥ १ ॥

लक्ष्मीप्रदानसमये नवविद्रुमाभां विद्याप्रदानसमये शरदिन्दुशुभ्राम् ।
विद्वेषिवर्गविजये हरिनीलवर्णामम्बां त्रिलोकजननीमज निंप्रपद्ये ॥ २ ॥

जय त्वं देवि! चामुण्डे! जयभूतार्तिहारिणि । जय सर्वगते देवि! भद्रकालि! नमोस्तु ते ॥३॥
श्रीमच्चामुण्डिकादेवीकटाक्षशुभवीक्षणात् । निगमागमतन्त्राणां पुराणवचसामपि ॥१॥
धर्मशास्त्रेतिहासानामुपतन्त्रगिरामपि । मन्त्रज्योतिषशिल्पानां सारं सङ्गृह्य तत्त्वतः ॥२॥
चामुण्डाप्रमुखानाञ्च देवतानां पृथक्पृथक् । स्वरूपायुधवर्णानां भूषावाहनलक्ष्मणाम् ॥३॥
पुष्पाभिधेयवस्त्राणां प्रभेदाश्च ततः परम् । विष्ण्वीशब्रह्मशक्रादिदेवानां लक्षणानि च ॥४॥
युगादिकालभेदाश्च कालजातगुणागुणाः । एतत्प्रसङ्गादन्येषां वक्तव्यानां क्रमा अपि ॥५॥
महीशूरपुराधीशकृष्णराजमहीभुजा । ग्रन्थे श्रीतत्त्वनिध्याख्ये नवनिध्यात्मके शुभे ॥६॥
प्रपञ्चस्योपकाराय प्रकाश्यन्ते यथामति । वक्ष्यमाणेषु विधिषु ज्ञातव्योयं त्वनुक्रमः ॥७॥
चामुण्डादिमहाशक्तिलक्षणं प्रथमे निधौ । विष्णुमूर्तिप्रभेदानां लक्ष्म प्रोक्तं द्वितीयके ॥८॥
तृतीये शिवशैवादिमूर्तीनां लक्षणं मतम् । तुरीये ब्रह्मशक्रादिदेवरूपनिरूपणम् ॥९॥
पञ्चमे ग्रहनक्षत्रकालादीनाञ्च लक्षणम् । षष्ठे प्रोक्तं हरिक्षेत्रशालिग्रामादिलक्षणम् ॥१०॥
सप्तमे तु शिवक्षेत्रशिवलिङ्गादिलक्षणम् । निगमागमतन्त्रादिलक्षणं प्रोक्तमष्टमे ॥११॥
प्रोक्तञ्च नवमे संख्यालिपिप्रमुखकौतुकम् । एतन्नवनिधिज्ञानात्सुलभानिधयो नव ॥१२॥

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१ अथ श्रीचामुण्डेश्वरीध्यानम् ।

निगद्यतेऽत्र या चण्डी हेमाभासुस्वरूपिणी । त्रिनेत्रा यौवनस्था च कुद्धा चोर्ध्वस्थिता मता ॥१॥
कृशमध्या विशालाक्षी चारुपीनपयोधरा । एकवक्त्रा तु सुग्रीवा बाहुविंशतिसंयुता ॥ २ ॥
शूलात्रिशक्तिचक्राणि बाणशङ्खपवीनपि । अभयं डमरुश्चैव च्छुरिकां दक्षिणैः करैः ॥ ३ ॥
ऊर्ध्वादिक्रमयोगेन बिभ्रती सा सदा शुभा । नागं पाशं तथा खेटंकुठाराङ्कुशकार्मुकान् ॥ ४ ॥
घण्टाध्वजगदादर्शान्बिभ्राणा कामरूपिणी । तदधोमहिषश्छिन्नामूर्धापतितमस्तकः ॥ ५ ॥
त्रस्तोद्यतकरः क्रुद्धस्तद्ग्रीवासम्भवः पुमान् । शूलभिन्नो वमद्रक्तो रक्तभ्रूश्मश्रुलोचनः ॥ ६ ॥
सिंहेन खाद्यमानस्तु पाशबद्धो गले भृशम् । वामाङ्घ्र्यालीढगासुरा ॥ ७ ॥
चण्डीचोद्यतशस्त्रेयमशेषरिपुनाशिनी ॥ स्वर्णवर्णः ॥ १ ॥

२ अथराजराजेश्वरीध्यानम् ।

कोटिकन्दर्पलावण्यशिववामाङ्कवासिनीम् । एककालोदितानेकचन्द्रकोट्यर्ककोटिभाम् ॥ १ ॥
प्रभापाटलितानेककोटिब्रह्माण्डमण्डलाम् । जपाकुसुमसङ्काशामजपामजपात्मिकाम् ॥ २ ॥
कुङ्कुमोदरसङ्काशां दाडिमीकुसुमारुणाम् । बालार्ककोटिभांत्र्यक्षांबालेन्दुमकुटोज्ज्वलाम् ॥ ३ ॥
पाशाङ्कुशेक्षुकोदण्डपञ्चबाणलसत्कराम् । अचञ्चलतटित्कोटिप्रभापिङ्गलवाससम् ॥ ४ ॥
समवृत्तसुवृत्तोरुजघनस्तनमण्डलाम् । कोटीरकोटीघटितसुधाकरसुधाप्लुताम् ॥ ५ ॥
फालभूतिलकीभूतलोचनाङ्कामलोचनाम् । कटाक्षसरणीनिर्यत्करुणापूर्णलोचनाम् ॥ ६ ॥
सूर्येन्दुमण्डलाकारमणिताटङ्कमण्डिताम् । शुक्रताराससमाकारनासाभरणशोभिनीम् ॥ ७ ॥
दाडिमीबीजसन्दोहसंदेहदशनावलिम् । वीणारवघृणादायिनिजवाणीगुणोदयाम् ॥ ८ ॥
कर्पूरवीटिकागन्धसुगन्धितदिगन्तराम् । मणिदर्पणदर्पघ्नकपोलफलकप्रभाम् ॥ ९ ॥
प्रसन्नमदनाम्भोजांसमन्दहसितेक्षणाम् । मणिमङ्गलसूत्रेण विलसत्कम्बुकन्धराम् ॥ १० ॥
श्रितकल्पलतीभूतभुजवल्लीचतुष्टयाम् । रत्नाङ्गुलीयनिवहैर्लसदङ्गुलिपल्लवाम् ॥ ११ ॥
तारहारझरैर्भास्वत्स्तनहाटकभूधराम् । कुचभारनमन्मध्यत्रिवलीललितोदराम् ॥ १२ ॥

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अनर्घरत्नघटितरशनाजघनस्थलाम् । सुवृत्तजङ्घोरुकाण्डांगूढगुल्फांगुडालकाम् ॥ १३ ॥
शिञ्जानमणिमञ्जीरमञ्जुपादाब्जमञ्जुलाम् । रत्नग्रैवेयवलयमकुटाङ्गदकङ्कणाम् ॥ १४ ॥
कम्बुकण्ठींसुनासाढ्यांबिम्बोष्ठीमुडुपाननाम् । सर्वशृङ्गारवेषाढ्यांसर्वाभरणभूषिताम् ॥ १५ ॥
चन्दनागुरुकर्पूरमृगनाभिसुगन्धिनीम् । कारणेशशिरोरत्ननिघृष्टचरणाम्बुजाम् ॥ १६ ॥
पञ्चप्रेतासनासीनांपञ्चप्रणवरूपिणीम् ॥ सिन्दूरवर्णः ॥ १ ॥

३ अथ महाकालीध्यानम् ।

खड्गं चक्रगदेषुचापपरिघाञ्छूलं भुशुण्डीं शिरः
शङ्खं संदधतीं करैस्त्रिनयनां सर्वाङ्गभूषावृताम् ।
नीलाश्मद्युतिमास्यपाददशकां सेवे महाकालिकां
यामस्तौत्स्वपिते हरौ कमलजो हन्तुं मधुं कैटभम् ॥१॥ नीलवर्णः ॥१॥

४ अथ महालक्ष्मीध्यानम् ।

अक्षस्रक्परशुं गदेषुकुलिशं पद्मं धनुः कुण्डिकां
दण्डं शक्तिमसिं च चर्मजलजं घण्टां सुराभाजनम् ।
शूलं पाशसुदर्शने च दधतीं हस्तैः प्रवालप्रभां
सेवे सेरिभमर्दिनीमिह महालक्ष्मीं सरोजस्थिताम् ॥ १ ॥
प्रवालवर्णः ॥ १ ॥

५ अथ महासरस्वतीध्यनम् ।

घण्टाशूलहलानि शङ्खमुसले चक्रं धनुस्सायकं
हस्ताब्जैर्दधतीं घनान्तविलसच्छीतांशुतुल्यप्रभाम् ।
गौरीदेहसमुद्भवां त्रिजगतामाधारभूतां महा-
पूर्वामत्र सरस्वतीमनुभजे शुम्भादिदैत्यार्दिनीम् ॥ १ ॥ श्वेतवर्णः ॥१॥

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अथ ललितोपाख्यानरीत्या श्रीचक्रस्थदेवताध्यानम्

६ अणिमादिसिद्धिदेवताध्यानम् ।

अणिमा महिमा चैव गरिमा लघिमा तथा । प्राप्तिः प्राकाम्यमीशित्वं वशित्वं चाष्टभूतयः ॥१॥
मुक्तिसिद्धिस्सर्वासिद्धिर्दशसिद्धय ईरिताः । एता देव्यश्चतुर्बाहाः जपाकुसुमसन्निभाः ॥२॥
चिन्तामणिकम्पालञ्च त्रिशूलं सिद्धकज्जलम् । दधानादययापूर्णा योगिभिश्च निषेविताः ॥३॥
रक्तवर्णः ॥ १० ॥

७ अथ महालक्ष्मीसहिताष्टमात्रिकाध्यानम् ।

ब्राह्मी माहेश्वरी चैव कौमारी वैष्णवी तथा । वाराही चैव माहेन्द्री चामुण्डा चैव सप्तमी ॥१॥
महालक्ष्मीरष्टमी च द्विभुजाश्शोणविग्रहाः । कपालमुत्पलञ्चैव बिभ्राणा रक्तवाससः ॥ २ ॥
अथवान्यप्रकारेण केचिद्ध्यानं प्रचक्षते । ब्रह्मादिसदृशाकारा ब्रह्मादिसदृशायुधाः ॥ ३ ॥
ब्रह्मादीनां परं चिह्नं धारयन्त्यः प्रकीर्तिताः ॥ रक्तवर्णः ॥ ८ ॥

८ अथ सर्वसङ्क्षोभिण्यादिदशमुद्रादेवताध्यानम् ।

मुद्राविरचनायुक्तैर्हस्तैः कमलकान्तिभिः । दाडिमीपुष्पसंकाशाः पीताम्बरमनोहराः ॥ १ ॥
चतुर्भुजाभुजद्वन्द्वधृतचर्मकृपाणिकाः । मदरक्तविलोलाक्ष्यस्तासां नामानि संशृणु ॥ २ ॥
सर्वसङ्क्षोभिणी चैव सर्वविद्राविणी तथा । सर्वाकर्षिणिमुद्रा च तथा सर्ववशंकरी ॥ ३ ॥
सर्वोन्मादिनिमुद्रा च षष्ठीसर्वमहाङ्कुशा । सर्वखेचरिमुद्रा च सर्ववीजा तथापरा ॥ ४ ॥
सर्वयोनिश्च नवमी तथा सर्वत्रिखण्डिका । इत्येताः कथिता विप्र दशमुद्राधिदेवताः ॥ ५ ॥
रक्तवर्णः ॥ १० ॥

९ गुप्तयोनिध्यानम् ।

कामाकर्षिणिका चैव बुद्ध्याकर्षिणिकाकला । अहङ्काराकर्षिणी च सर्वाकर्षिणिकाकला ॥१॥
स्पर्शाकर्षिणिका नित्या रूपाकर्षिणिकाकला । रसाकर्षिणिका चैव गन्धाकर्षिणिकाकला ॥२॥

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चित्ताकर्षिणिकानित्याधैर्याकर्षिणिकाकला । स्मृत्याकर्षिणिकानित्यानामाकर्षिणिकाकला ॥३॥
बीजाकर्षिणिका नित्या चात्माकर्षिणिकाकला । अमृताकर्षिणीनित्या शरीराकर्षिणीपरा ॥४॥
एताः षोडशनित्यास्स्युः कलारूपाश्च शक्तयः । विद्रुमद्रुमसङ्काशामन्दग्रहसिताननाः ॥५॥
चतुर्भुजास्त्रिनेत्रा च चन्द्रार्धमकुटोज्ज्वला । चापबाणौ चर्मखड्गौ दधाना दिव्यकान्तयः ॥६॥
रक्तवर्णः ॥ १६ ॥

१० अथ गुप्ततरयोगिनीध्यानम् ।

अनङ्गकुसुमानङ्गमेखला च द्वितीयका । अनङ्गमदनानङ्गमदनातुरया सह ॥ १ ॥
अनङ्गररेखा चानङ्गवेदानङ्गांकुशापिच । अनङ्गमालिन्यपरा चैता देव्यो जपात्विषः ॥ २ ॥
इक्षुचापंपुष्पशरान्पुष्पकंतुकमुत्पलम् । बिभ्रत्योदभ्रविक्रान्तिशालिन्योललिताज्ञया ॥ ३ ॥
रक्तवर्णः ॥ ८ ॥

११ अथ सम्प्रदाययोगिनीध्यानम् ।

सर्वसङ्क्षोभिणीमुख्यास्सम्प्रदायाख्ययायुताः । वेणीकृतकचोस्तोमाः सिन्दूरतिलकोज्ज्वलाः ॥१॥
अतितीव्रस्वभावाश्च कालानलसमत्विषः । वह्निचापं वह्निबाणं वह्निरूपमसिं तथा ॥२॥
वह्निचक्राख्यफलकं दधाना दीप्तविग्रहाः । असुरेन्द्रं प्रति क्रुद्धाः कामभस्मसमुद्भवम् ॥३॥
आज्ञाशक्तय एवैता ललितायामहौजसः । सर्वसङ्क्षोभिणी चैव सर्वविद्राविणी तथा ॥४॥
सर्वाकर्षणिकाशक्तिः सर्वाह्लादिनिका तथा । सर्वसम्मोहिनीशक्तिस्सर्वस्तम्भिनिका तथा ॥५॥
सर्वजृम्भिणिकाशक्तिः तथा सर्ववशंकरी । सर्वरञ्जिनिकाशक्तिः सर्वोन्मादिनिका तथा ॥६॥
सर्वार्थसाधिकाशक्तिस्सर्वसम्पत्प्रपूरिणी । सर्वमन्त्रमयीशक्तिस्सर्वद्वंद्वक्षयंकरी ॥७॥
इत्येवंसम्प्रदायानां नामानि कथितानि वै ॥ रक्तवर्गः ॥ १४ ॥

१२ कुलोत्तीर्णयोगिनीध्यानम् ।

ताश्चस्फटिकसंकाशाः परशुं पाशमेव च । गदाघण्टामणिं चैव दधाना दीप्तविग्रहाः ॥ १ ॥
देवद्विषमभिक्रुद्धाः भ्रुकुटीकुटिलाननाः । एतासामपि नामानि समाकर्णय कुम्भज ॥ २ ॥
सर्वसिद्धिप्रदा देवी सर्वसम्पत्प्रदा तथा । सर्वप्रियङ्करी देवी सर्वमङ्गलकारिणी ॥ ३ ॥

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सर्वकामप्रदा देवी सर्वदुःखविनाशिनी । सर्वमृत्युप्रशमनी सर्वविघ्ननिवारिणी ॥ ४ ॥
सर्वाङ्गसुन्दरी देवी सर्वसौभाग्यदायिनी । दशैताः कथिता देव्यो दययापूरिताशयाः ॥ ५ ॥
श्वेतवर्णः ॥ १० ॥

१३ अथ निगर्भयोगिनीध्यानम्

निगर्भयोगिनीनाम्ना प्रथिता दशकीर्तिताः । सर्वज्ञा सर्वशक्तिश्च सर्वैश्वर्यप्रदायिनी ॥ १ ॥
सर्वज्ञानमयी देवी सर्वव्याधिविनाशिनी । सर्वाधारस्वरूपा च सर्वपापहरा तथा ॥ २ ॥
सर्वानन्दमयी देवी सर्वरक्षास्वरूपिणी । सर्वेप्सितप्रदा देवी मुक्तागौरसमत्विषः ॥ ३ ॥
एताश्चतुर्भुजा ज्ञेयाः वज्रं शक्तिं च तोमरम् । चक्रं चैव च बिभ्राणा भण्डासुरवधोद्यताः ॥४॥
श्वेतवर्णः ॥ १० ॥

१४ रहस्योगिनीध्यानम् ।

रहस्ययोगिनीनाम्ना वागीश्वर्यो हि सुश्रुताः । रक्ताशोकप्रसूनाभा बाणकामुर्कपाणयः ॥१॥
कवचच्छन्नसर्वाङ्ग्यो वीणापुस्तकशोभिताः । वशिनी चैव कामेशी मोदिनी विमला तथा ॥२॥
अरुणा चैव जयिनी सर्वेशी कौलिनी तथा । अष्टावेतास्स्मृता देव्यो दैत्यसंहारहेतवः ॥३॥
रक्तवर्णः ॥ ८ ॥

१५ अथ अतिरहस्ययोगिनीध्यानम् ।

तिस्रस्त्रिपीठनिलया अष्टबाहुसमन्विताः । चापबाणौ पानपात्रं मातुलिङ्गं कृपाणकम् ॥ १ ॥
फलकं नागपाशं च घण्टां चैव महाध्वनिम् । बिभ्राणामहिरोन्मत्ता अतिपूर्वरहस्यकाः ॥२॥
कामेशी चैव वज्रेशीभगमालिन्यथापरा । तिस्र एतास्स्मृतादैत्येभण्डेक्रोपसमन्विताः ॥३॥
ललितासममाहात्म्या ललितासमतेजसः। एतास्तु नित्यं श्रीदेव्या अन्तरङ्गाः प्रकीर्तिताः ॥४॥
सिन्दूरवर्णः ॥ ३ ॥

१६ अथ नित्यक्लिन्नादेवतानां ध्यानम् ।

ललितोपाख्यानरीत्या चक्रेश्वर्या त्रिपुरसुन्दर्या साकं षोडशामपि ।
देवीसमनिजाकारा देवीसमनिजायुधा । जगतामुपकाराय वर्त्तमाना युगेयुगे ॥ १ ॥

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आसामेव शरभतन्त्रोक्तरीत्या ध्यानं प्रारभ्यते

(भेरुण्डायास्तु शरभतन्त्रे अनुक्तत्वेपि ज्ञानार्णवे चन्द्रज्ञानविद्यामुक्तेर्लिखितम्)

१७ अथ कामेशीध्यानम् ।

पाशेक्षुचापौ मधुपूर्णपात्रं महाङ्कुशं पुष्पशरं वरञ्च ।
करैर्दधानामरुणां त्रिनेत्रां कामेश्वरीं नित्यमहं भजामि ॥ १ ॥ रक्तवर्णः ॥ १ ॥

१८ अथ भगमालाध्यानम् ।

कह्लारपङ्कजसपाशसृणीक्षुचापं पुष्पायुधं च दधतीं निजबाहुषट्कैः ।
बन्धूकपुष्परुचिरामतिसुन्दराङ्गीमं भजामि हृदये भगमालिनीं ताम् ॥ १ ॥
रक्तवर्णः ॥ १ ॥

१९ अथ नित्यक्लिन्नाध्यानम् ।

उद्यत्सूर्यारुणकिरणनिभांत्रीक्षणामिन्दुखण्डा-
पीडांकाञ्चीवरमणिविलसद्भूषणालङ्कृताङ्गीम् ।
दोर्भिः पाशंसृणिवरमभयंपानपात्रंदधानां
नित्यक्लिन्नामहमनुदिवसं मानसे भावयामि ॥ १ ॥
रक्तवर्णः ॥ १ ॥

२० अथ भेरुण्डाध्यानम् ।

मुक्ताकुन्देन्दुगौरांमणिमयमकुटांरत्नताटङ्कयुक्ता-
मक्षस्रक्पुष्पहस्तामभयवरकरां चन्द्रचूडां त्रिनेत्राम् ।
गुञ्जामालाविराजत्कुचभरनमनोन्मध्यमामब्जसंस्थां
नानालङ्कारयुक्तां सुरमकुटमणिद्योतितस्वर्णपीठाम् ॥ १ ॥
श्वेतवर्णः ॥ १ ॥

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२१ अथ वह्निवासिनीध्यानम् ।

पद्मंशङ्खेक्षुचापंहिमकिरणमथोवामहस्तैर्दधानां
कह्लारंहेमशृङ्गंकुसुममयशरंमातुलिङ्गं च दक्षैः ।
तप्तोद्यत्काञ्चनाभां मणिमयमकुटामष्टहस्तां त्रिनेत्रां
नित्यां चित्तारविन्दे प्रतिदिवसमहं वह्निवासीं भजामि ॥ १ ॥
कनकवर्णः ॥ १ ॥

२२ अथ महावज्रेश्वरीध्यानम् ।

रक्ताम्भोधिस्थपोते नवमणिविलसत्पद्मपीठे निषण्णां
पाशं कोदण्डमिक्षूद्भवमपिच सृणिं दाडिमीजंफलञ्च ।
बिभ्राणां रक्तवर्णां त्रिभिरपि नयनैः सादरं वीक्षतीं तां
वज्रेशीं भावयेऽहं सुरगणमुनिभिः स्तूयमानां भवानीम् ॥ १ ॥
रक्तवर्णः ॥ १ ॥

२३ अथ शिवदूतीध्यानम् ।

वामाधोरत्नपात्रं तदुपरि च गदां खेटपाशौ दधानां
दक्षैः पद्मं कुठारं तदुपरि च महाखड्गमप्यङ्कुशञ्च ।
मध्याह्नार्कप्रभां नवमणिविलसद्भूषणामष्टहस्तां
दूतीं नित्यां त्रिनेत्रां सुरगणमुनिभिः स्तूयमानां भजेहम् ॥ १ ॥
पाटलवर्णः ॥ १ ॥

२४ अथ त्वरिताध्यानम् ।

नागैः कल्पितभूषणां त्रिनयनां गुञ्जागुणालङ्कृतां
श्यामां पाशवराङ्कुशाभयवरां दोर्भिर्युतां बालिकाम् ।
पीतां पल्लववासिनीं शिखिशिखाचूडावतंसोज्ज्वलां
ध्यायाम्यन्वहमृक्षसिंहनिवहैः पीठस्थितां सुन्दरीम् ॥ १ ॥
पीतवर्णः ॥ १ ॥

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२५ अथ कुलसुन्दरीध्यानम् ।

बालादित्यनिभारुणां त्रिनयनां बालेन्दुचूडान्वितां
हालागन्धिसुकोमलाधरयुतां लीलावतीं सुस्मिताम् ।
मालां पुस्तकमप्यभीष्टमभयं संबिभ्रतीं बाहुभि-
र्बालां तामखिलाङ्गभूषणधरां ध्यायामि संसिद्धिदाम् ॥ १ ॥
अरुणवर्णः ॥ १ ॥

२६ अथ नित्याध्यानम् ।

उद्यद्भानुसमप्रभां रसमुखां पाशाक्षसूत्रं धनुः
खेटं शूलमभीष्टदं च दधतीं वामैश्च षड्भिः करैः ।
दक्षैरङ्कुशपुस्तकेषु कुसुमं खड्गं कपालाभयं
माणिक्याभरणोज्ज्वलां त्रिनयनां नित्यम्भवानीं भजे ॥ १ ॥
रक्तवर्णः ॥ १ ॥

२७ अथ नीलपताकाध्यानम् ।

नीलाभामरुणां शुकां त्रिनयनां पञ्चाननां सुस्मितां
वामे पाशपताकपद्मविलसच्चापं वरं बिभ्रतीम् ।
दक्षे चाङ्कुशखड्गशक्तिसुमहाबाणाभयान्बाहुभिः
पद्मस्थां मणिमौक्तिकावृतकुचां नीलध्वजामाश्रये ॥ १ ॥
नीलवर्णः ॥ १ ॥

२८ अथ विजयाध्यानम् ।

शङ्खं चक्रं च पाशं सृणिमपि सुमहाखेटखड्गौ सुचापं-
बाणं कह्लारपुष्पं तदनुकरगतं मातुलुंगं दधानाम् ।
उद्यद्बालार्कवर्णां त्रिभुवनविजयां पञ्चवक्त्रत्रिनेत्रां
देवीं पीताम्बराढ्यांकुचभरनमितां सन्ततं भावयामि ॥ १ ॥
रक्तवर्णः ॥ १ ॥

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२९ अथ सर्वमङ्गलाध्यानम् ।

हेमाभां करुणाभिपूर्णनयनां माणिक्यभूषोज्ज्वलां
द्वात्रिंशद्दलषोडशाष्टदलयुक्पद्मस्थितां सुस्मिताम् ।
भक्तानां धनदां वरं च दधतीं वामेन हस्तेन तद्
दक्षेणाभयमातुलुङ्गसुफलं श्रीमङ्गलां भावये ॥ १ ॥
कनकवर्णः ॥ १ ॥

३० अथ ज्वालामालिनीध्यानम् ।

कल्पान्ताग्निसमप्रभां स्मितमुखैः षड्भिर्भुजद्वादशै-
र्युक्तां पाशकखेटकंजसुशरं शूलं वरं वामतः ।
दक्षे त्वङ्कुशखड्गशक्तिसुसराञ्चापाभये बिभ्रतीं
ज्वालामालिनिसञ्ज्ञितां मणिमयीभूषान्वितामाश्रये ॥ १ ॥
रक्तवर्णः ॥ १ ॥

३१ अथ मित्राध्यानम् ।

बालार्ककान्तिशशिलाञ्छितवक्त्रशोभांपाशाङ्कुशौ च वरमप्यभयंदधानाम् ।
चित्रांशुकांचनवरत्नविभूषिताङ्गींचित्राम्बिकां त्रिनयनां हृदि भावयामि ॥ १ ॥
रक्तवर्णः ॥ १ ॥

३२ अथ त्रिपुरासुन्दरीध्यानम् ।

राजराजेश्वरीवत्पाशाङ्कुशेक्षुचापपुष्पबाणहस्ता सिन्दूरवर्णा कार्या ॥ १ ॥

३३ अथ षडङ्गदेवीध्यानम् ।

हृद्देवी च शिरोदेवी शिखादेवी तथैव च । वर्मदेवी दृष्टिदेवी ह्यस्त्रदेवी षडीरिताः ॥ १ ॥
नवलावण्यपूर्णाग्यस्सावधानधृतायुधाः । परितो बिन्दुपीठञ्च भ्राम्यन्त्यो दीप्तमूर्तयः ॥ २ ॥
रक्तवर्णः ॥ ६ ॥

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३४ अथ योगनिन्द्रादेवीध्यानम् ।

निद्रातुं शयनारूढा सुसौम्या कमलेक्षणा । पाशपात्रधरा चेयं द्विभुजा श्यामला स्मृता ॥१॥
श्यामवर्णः ॥ १ ॥

३५ अथ अष्टादशभुजाभद्रकालीध्यानम् ।

अष्टादशभुजा कार्या भद्रकाली मनोहरा । आलीढस्थानसंस्थाना चतुस्सिंहरथे स्थिता ॥१॥
अक्षमालां त्रिशूलञ्च खड्गं चर्म च सर्वदा । बाणचापौ च कर्तव्ये शङ्खपद्मे तथैव च ॥२॥
स्रुक्स्रुवौ च तथा कार्यौ तथा दिव्यं कमण्डलुम् । दण्डशक्ती च कर्तव्ये कृष्णाजिनहुताशनौ ॥३॥
हस्तानां भद्रकाल्यास्तु भवेच्छान्तिकरो वरः । एकत्रैव महाभागा रत्नपात्रधरा भवेत् ॥४॥
नीलवर्णः ॥ १ ॥

अथ मूलाधारादिसप्तपीठेश्वरीणां ध्यानम्

३६ अथ तत्रमूलाधारपीठस्थशाकिनीध्यानम् ।

मूलाधारस्थपद्मे श्रुतिदलसहिते पञ्चवक्त्रां त्रिनेत्रां
स्वर्णाभामस्थिसंस्थां सृणिमपिकमलं पुस्तकं ज्ञानमुद्राम् ।
बिभ्राणां बाहुदण्डैस्सुललितवरदाद्याभिवीतां मनोज्ञां-
मुद्गान्नासक्तचित्तां मधुमदमुदितां शाकिनीं भावयेत्ताम् ॥ १ ॥
स्वर्णवर्णः ॥ १ ॥

३७ अथ स्वाधिष्ठानपीठस्थकाकिनीध्यानम् ।

स्वाधिष्ठानाख्यपद्मे रसदललसिते वेदवक्त्रां त्रिनेत्रां-
पीताभां धारयन्तीं त्रिशिखगुणकपालाभयाश्चान्तवर्गाम् ।
मेदोधातुप्रतिष्ठामलिमदमुदितां बन्धिनीपूङ्गशक्त्या-
वीतान्दध्यन्नसक्तामभिमतफलदां काकिनीं भावयेत्ताम् ॥ १ ॥
पीतवर्णः ॥ १ ॥

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३८ अथ मणिपूरकपीठस्थलाकिनीध्यानम् ।

नाभौ दिक्पत्रपद्मे त्रिवदनविलसत्त्रीक्षणां कृष्णवर्णां-
शक्तिदम्भोलिदण्डाभयमपिच भुजैर्धारयन्तीं महोग्राम् ।
डामर्याद्यैः परीतां पशुजनभयदामासधात्वासनस्थाम्
गौडान्ने शक्तचित्तां सकलसुखकरीं संस्मरेल्लाकिनीं ताम् ॥ १ ॥
कृष्णवर्णः ॥ १ ॥

३९ अथ अनाहतपीठस्थराकिनीध्यानम् ।

हृत्पद्मे भानुपत्रे द्विवदनविलसद्दंष्ट्रिणीं श्यामवर्णा-
टङ्कंशूलंकपालंडमरुमपिभुजैर्धारयन्तीं त्रिनेत्राम् ।
रक्तस्थांकालरात्रिप्रभृतिपरिवृतां शुद्धरक्तोप्रवृत्तां
श्रीमद्वीरेन्द्रवन्द्यामभिमतफलदां राकिनीं भावयेत्ताम् ॥ १ ॥
श्यामवर्णः ॥ १ ॥

४० अथ विशुद्धपीठस्थडाकिनीध्यानम् ।

ग्रीवाकूपे विशुद्धे स्वरदलकमले रक्तवर्णां त्रिनेत्रां
श्रीखट्वाङ्गं कपालं त्रिशिखमपिमहाचर्मसन्धारयन्तीम् ।
वक्त्रेणैकेन युक्तां पशुजनभयदां पायसान्नप्रसक्तां
त्वक्स्थां वन्दे मृतोद्यैः परिवृतवपुषं डाकिनीं वीरचण्डाम् ॥ १ ॥
रक्तवर्णः ॥ १ ॥

४१ अथ आज्ञापीठस्थहाकिनीध्यानम् ।

भ्रूमध्ये विन्दुपद्मे द्विदलविलसिते शुभ्रवर्णाङ्कराब्जै-
विभ्राणां ज्ञानमुद्रां डमरुककमलं चाक्षमालां कपालम् ।
षड्वक्त्रामब्जसंस्थां त्रिनयनललितां हंससत्यादियुक्तां
हारिद्रान्ने प्रसक्तां सकलसुरनुतां हाकिनीं भावयेत्ताम् ॥ १ ॥
श्वेतवर्णः ॥ १ ॥

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४२ अथ जालन्धरपीठस्थयाकिनीध्यानम् ।

मुडव्योमस्थपद्मे सकलदलयुते याकनीं भैरवीं तां
यक्षिण्याद्यां समस्तायुधलसितकरां सर्ववर्णांसमष्टिम् ।
रादीनां सर्ववक्त्रां सकलसुखकरीं सर्वधातुस्वरूपां
सर्वान्नेसक्तचित्तां परशिवरसिकां भावयेद्याकिनीं ताम् ॥ १ ॥
चित्रवर्णः ॥ १ ॥

अथ सप्तमातृकादेवतानां ध्यानम्

४३ अथ तत्र ब्राह्मीध्यानम् ।

तत्र ब्राह्मी चर्तुवक्त्रा षड्भुजा हंससंस्थिता । पिङ्गाभा भूषणोपेता मृगचर्मोत्तरीयका ॥ १ ॥
वरंसूत्रंस्रवं धत्ते दक्षबाहुत्रये क्रमात् । वामे तु पुस्तकं कुर्डीं बिभ्रती चाभयङ्करम् ॥ २ ॥
पीतवर्णः ॥ १ ॥

४४ अथ माहेश्वरीध्यानम् ।

माहेश्वरी वृषारूढा पञ्चवक्त्रा त्रिलोचना । श्वेतवर्णा दशभुजा चन्द्ररेखा विभूषिता ॥ १ ॥
खड्गं वज्रंत्रिशूलञ्च परशुञ्चाभयंवरम् । पाशं घण्टां तथा नागमङ्कुशंबिभ्रती करैः ॥ २ ॥
श्वेतवर्णः ॥ १ ॥

४५ अथ कौमारीध्यानम् ।

षडानना तु कौमारी पाटलाभासुशीलका । रविबाहुमर्यूरस्था वरदा शक्तिधारिणी ॥ १ ॥
पताकां बिभ्रती दण्डं पात्रंबाणं च दक्षिणे । वामे चापमथोघण्टां कमलं कुक्कुटं तथा ॥
परशुं बिभ्रती चैव तदधस्त्वभयान्विता ॥ २ ॥ पाटलवर्णः ॥ १ ॥

४६ वैष्णवीध्यानम् ।

वैष्णवी तार्क्ष्यगा श्यामा षड्भुजावनमालिनी । वरदा गदिनी दक्षे बिभ्रती च करेम्बुजम् ॥
शङ्खचक्राभयान्वामे सा चेयं विलसद्भुजा ॥ नीलवर्णः ॥ १ ॥ १ ॥

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४७ अथ वाराहीध्यानम् ।

कृष्णवर्णा तु वाराही महिषस्था महोदरी । वरदा दण्डिनी खड्गं बिभ्रती दक्षिणे करे ॥१॥
खेटपात्राभयान्वामे सूकरास्यालसद्भुजा ॥ कृष्णवर्णः ॥ १ ॥

४८ अथ ऐन्द्रीध्यानम् ।

ऐन्द्री सहस्रदृक्सौम्या हेमाभागजसंस्थिता । वरदा सूत्रिणी वज्रं बिभ्रत्यूर्ध्वं तु दक्षिणे ॥१॥
वामे तु कमलं पात्रं ह्यभयं तदधः करे ॥ कनकवर्णः ॥ १ ॥

४९ अथ चामुण्डाध्यानम् ।

चामुण्डा प्रेतगा कृष्णा विकृता चाहिभूषणा । द्रंष्ट्रालाक्षीणदेहा च गर्ताक्षीकामरूपिणी ॥१॥
दिग्बाहुः क्षामकुक्षिश्च मुसलं चक्रचामरे । अङ्कुशं बिभ्रती खड्गं दक्षिणे चाथवामके ॥२॥
खेटं पाशं धनुर्दण्डं कुठारं चापि बिभ्रती ॥ कृष्णवर्णः ॥ १ ॥

५० अथ चण्डिकाध्यानम् ।

चण्डिका श्वेतवर्णा सा शिवरूपा च सिंहगा । जटिलावर्तुलात्र्यक्षा वरदा शूलधारिणी ॥१॥
कर्त्रिकांबिभ्रतीदक्षेपाशपात्राभयान्विता ॥ श्वेतवर्णः ॥ १ ॥

अथ नवदुर्गाणां ध्यानम्

५१ तत्रशैलपुत्रीदुर्गाध्यानम् ।

वन्दवाञ्छितलाभाय चन्द्रार्धकृतशेखराम् । वृषारूढां शूलधरां शैलपुत्रीं यशस्विनीम् ॥१॥

५२ अथ ब्रह्मचारिणीदुर्गाध्यानम् ।

दधानाकरपद्माभ्यामक्षमालाकमण्डलू । देवि ! प्रसीदतु मयि ब्रह्मचारिण्यनुत्तमा ॥ १ ॥

५३ अथ चण्डखण्डदुर्गाध्यानम् ।

अण्डजप्रवरारूढा चण्डकोपार्भटीयुता । प्रसादं तनुतां मह्यं चण्डखण्डेति विश्रुता ॥ १ ॥

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५४ अथ स्कन्ददुर्गाध्यानम् ।

सिंहासनगता नित्यं पद्माश्रितकरद्वया । शुभदास्तु सदा देवी स्कन्दमाता यशस्विनी ॥१॥

५५ अथ कूष्माण्डादुर्गाध्यानम् ।

सुरासम्पूर्णकलशं रुधिराप्लुतमेव च । दधानं हस्तपद्माभ्यांकूष्ममाण्डा शुभदास्तु मे ॥ १ ॥

५६ अथ कात्यायनीदुर्गाध्यानम् ।

चन्द्रहासोज्ज्वलकरा शार्दूलवरवाहना । कात्यायनी शुभं दद्याद्देवीदानवघातिनी ॥ १ ॥

५७ अथ कालरात्रिदुर्गाध्यानम् ।

करालरूपा कालाब्जसमानाकृतिविग्रहा । कालरात्रिः शुभंदद्याद्देवी चण्डाट्टहासिनी ॥ १ ॥

५८ अथ महागौरीदुर्गाध्यानम् ।

श्वेतहस्तिसमारूढा श्वेताम्बरधरा शुचिः । महागौरी शुभंदद्यान्महादेवप्रमोददा ॥ १ ॥

५९ अथ सिद्धिदायिनीदुर्गाध्यानम् ।

सिद्धगन्धर्वयक्षाद्यैरसुरैरमरैरपि । सेव्यमाना सदा भूयात्सिद्धिदा सिद्धिदायिनी ॥१॥१॥

६० अथ नवदुर्गाणां ध्यानम् ।

तत्र पद्मान्विते स्थाने पूज्या दुर्गास्तु मूर्तितः । अष्टादशभुजा चैका पीनवक्षो भुजोरुका ॥१॥
सर्वालङ्कारसंयुक्ता सर्वसिद्धिप्रदायिनी । मूर्धजं खेटकं घण्टामादर्शतर्जनीं धनुः ॥२॥
ध्वजं डमरुकं पाशं बिभ्रती वामपाणिभिः । शक्तिमुद्गरशूलानि वज्रं शङ्खमथाम्बुजम् ॥३॥
शलाकां मार्गणं चक्रं दधाना दक्षिणैः करैः । शेषाष्षोडशहस्तास्त्युश्शरंडमरुकं विना ॥४॥
जयमिच्छद्भिरेतास्तु पूजनीया मनीषिभिः । (एतासां नामानि)

रुद्रा चंडा शची शैवा चण्डी क्रूरानुचण्डिका ।
नवमी चोग्रचण्डा च नवदुर्गाः प्रकीर्तिताः ॥ १ ॥

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(तासां वर्णाः)

पावकाभाञ्जनाकृष्णा नीलाशुक्ला च धूमिका ।
पीता च पाण्डरा ज्ञेया ह्यालीढास्ता हरिद्वृताः ॥ १ ॥ ९ ॥

६१ अथ षोडशभुजादुर्गाध्यानम् ।

त्रिनयनपन्नगयुक्तां शूलव्यग्रां भुजैश्च षोडशभिः ।
पन्नगवलयविभूषां नीलग्रीवां दिगम्बरां वन्दे ॥ १ ॥
श्यामवर्णः ॥ १ ॥

६२ अथ रुद्रांशदुर्गाध्यानम् ।

रक्ताम्बरां श्यामलिनीं द्विनेत्रां किरीटरत्नाङ्कितहेमभूषाम् ।
सशूलखड्गां धृतशङ्खचक्रां मृगेन्द्रयानां रविचन्द्रभूषाम् ॥ १ ॥
इष्टार्थदात्रीं सुरवंद्यपादां रुद्रांशदुर्गां मनसा स्मरामि ॥ श्यामवर्णः ॥ १ ॥

६३ अथ अष्टभुजाकालीध्यानम् ।

अष्टबाहुर्महाकाया कालमेघसमप्रभा । शङ्खचक्रगदाकुम्भमुसलाङ्कुशपाशयुक् ॥
वज्रं करे बिभ्रती सा महाकाली मुदेऽस्तु नः ॥ मेघश्यामवर्णः ॥ १ ॥

६४ अथ वनदुर्गाध्यानम् ।

अरिशङ्खकृपाणखेटबाणान् सधनुश्शूलकतर्जनीं दधाना ।
मम सा महिषोत्तमाङ्गसंस्था नवदुर्गासदृशी श्रियेऽस्तु दुर्गा ॥ १ ॥
हेमवर्णः ॥ १ ॥

६५ अथ प्रत्यङ्गिराध्यानम् ।

श्यामाभांचत्रिनेत्रांतां सिंहवक्त्रांचतुर्भुजाम् ।
ऊर्ध्वकेशींचसिंहस्थांचन्द्राङ्कितशिरोरुहाम् ॥ १ ॥
कपालशूलडमरुनागपाशधरांशुभाम् ।
प्रत्यङ्गिरांभजे नित्यं सर्वशत्रुविनाशिनीम् ॥ २ ॥
श्यामवर्णः ॥ १ ॥

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६६ अथ शूलिनीध्यानम् ।

विभ्राणाशूलवाणास्यरिसदरगदापाशचापान्करग्रै-
मेंघश्यामाकिरीटोल्लसितजलधराभीषणाभूषणाढ्या ।
सिंहस्कन्धाधिरुढाचतसृभिरसिखेटान्विताभिः परीता-
कन्याभिर्भिन्नदैत्या भवतु भवभयध्वंसिनी शूलिनी नः ॥ १ ॥
मेघश्यामवर्णः ॥ १ ॥

६७ अथ धूम्रावतीध्यानम् ।

रक्ताङ्गींरक्तवस्त्रांकरिकरविलसत्कुण्डलांचण्डदंष्ट्रां-
कण्ठोद्यद्रुण्डमालांपरिसरविलसच्छोभिपैशाचवृन्दाम् ।
घोरांघोराट्टहासांकरकलितकपालासिरौद्रांत्रिनेत्रां-
शत्रूणां प्राणहन्त्री शशिशिशुमकुटां भावयेद्धूम्रकालीम् ॥ १ ॥
रक्तवर्णः ॥ १ ॥

६८ अथ वश्यमुखीध्यानम् ।

सन्धाय सुमनोबाणं कर्षन्तीमैक्षवं धनुः । जगज्जैत्रींजपारक्तां देवीं वश्यमुखीं भजे ॥ १ ॥
रक्तवर्णः ॥ १ ॥

६९ अथ उग्रताराध्यानम् ।

प्रत्यालीढपदार्पिताङ्घ्रिशवभृद्घोराट्टहासापरा-
खड्गेन्दीवरशूलखर्परधरा हुङ्कारबीजोद्भवा ।
खर्वानीलविशालपिङ्गलजटाजूटोग्रनागैर्वृता-
जाड्यंन्यस्यकपालकेत्रिजगतां हन्त्युग्रतारा स्वयम् ॥ १ ॥
सिन्दूरवर्णः ॥ १ ॥

७० अथ कुरुकुल्लाध्यानम् ।

तत्र नौकेश्वरीदेवी कुरुकुल्लेतिविश्रुता । तमालश्यामलाकारा श्यामकञ्चुकधारिणी ॥ १ ॥

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रत्नारित्रकरानित्यमुल्लसन्मदमांसला । परितो भ्राम्यति मुने मणिनौकाधिरोहिणी ॥ २ ॥
नीलवर्णः ॥ १ ॥

७१ अथ वारुणीध्यानम् ।

साक्षाच्च वारुणीदेवी तत्र नौकाधिनायिका । यां सुधामालिनीमाहुर्मामाहुरमृतेश्वरीम् ॥ १ ॥
सा तत्र मणिनौकास्था शक्तिसेनासमावृता । ईषदालोकमात्रेण त्रैलोक्यमददायिनी ॥ २ ॥
तरुणादित्यसंकाशा मदरक्तकपोलभूः । पारिजातप्रसूनासृक्परिवीतकचोच्चया ॥ ३ ॥
वहन्तीमदिरापूर्णं चषकं लोलदुत्पलम् । पक्वं पिशितखण्डं च मणिपात्रे तथान्यके ॥
वारुणी तरणी श्रेणीनायिका तत्र राजते ॥ ४ ॥ रक्तवर्णः ॥ १ ॥

७२ अथ अपराजिताध्यानम् ।

नीलोत्पलनिभां देवीं निद्रामुद्रितलोचनाम् । नीलकुंचितकेशाग्रां निम्ननाभीवलित्रयाम् ॥१॥
वराभयकरांभोजां प्रणतार्तिविनाशिनीम् । पीतांबरवरोपेतां भूषणस्रग्विभूषिताम् ॥ २ ॥
वरशक्त्याकृतिं सौम्यां परसैन्यप्रभंजिनीम् । शंखचक्रगदाभीतिरम्यहस्तां त्रिलोचनाम् ॥
सर्वकामप्रदां देवीं ध्यायेत्तामपराजिताम् ॥ नीलवर्णः ॥ १ ॥

७३ अथ शत्रुविध्वंसिनीध्यानम् ।

शत्रुविध्वंसिनी रौद्रा त्रिशिरारक्तलोचना । अग्निज्वाला रौद्रमुखी घोरदंष्ट्रा त्रिलोचना ॥१॥
दिगम्बरा रक्तकेशी रक्तपाणिर्महोदरी । एतैः रविष्कृतैर्घोरैश्शीघ्रमुच्चाटयेद् द्विषः ॥२॥
नीलवर्णः ॥ १ ॥

७४ अथ स्वस्थावेशिनीध्यानम् ।

रक्ताङ्गींशववासिनींत्रिशिरसंरौद्रींमहाभैरवीं-
धूम्राक्षींभयहारिणींघनशिखानीलालकालंकृताम् ।
ढक्काशूलधरांमहाबलरिपुध्वंसांकृशाङ्गींमहीं-
भीमांगींत्रिजटांदवानलमयींध्यायेत्पिनाकिस्तुताम् ॥ १ ॥
रक्तवर्णः ॥ १ ॥

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७५ अथ दण्डनाथावाराहीध्यानम् ।

दण्डनाथां तत्र देवीशतस्तंभाढ्यमंडपे । कार्तस्वरमयांभोजकर्णिकामध्यसंस्थिताम् ॥ १ ॥
बिन्दुत्रिकोणवृत्ताढ्यंषड्दलंवृत्तयुग्मकम् । चक्रं विराजते तत्र तप्तकांचनसन्निभा ॥ २ ॥
संध्यारुणलसच्चेला सर्वाभरणमंडिता । शंखचक्राभयवरान् हलं च मुसलं तथा ॥ ३ ॥
पाशांकुशौ च दधती चंद्ररेखावतंसिनी । वाराहवक्त्रसंयुक्ता दण्डिनी तत्र वर्तते ॥ ४ ॥
कनकवर्णः ॥ १ ॥

७६ अथ स्वप्नवाराहीध्यानम् ।

मेघश्यामरुचिंमनोहरकुचां नेत्रत्रयोद्भासितां
कोलास्यांशशिशेखरामभिलसद्दंष्ट्राप्रभाशोभिनीम् ।
बिभ्राणां स्वकरांबुजैरसिलतां चर्मापिपाशंसृणिं-
वाराहीमनुचिंतयेद्वयवरारूढां शुभालंकृतिम् ॥ १ ॥
मेघश्यामवर्णः ॥ १ ॥

७७ अथ शुद्धवाराहीध्यानम् ।

दंष्ट्रोज्ज्वलद्वराहास्यां रक्तवस्त्रोत्तरीयकाम् । शूलंकपालंमुसलं नागंहस्तैस्तु बिभ्रतीम् ॥१॥
इंदुरेखालसन्मौलिं वाराहीं तामहं भजे ॥ नीलवर्णः ॥ १ ॥

७८ अथ लघुश्यामलाध्यानम् ।

स्मरेत्प्रथमपुष्पिणींरुधिरबिन्दुशोणांबरां-
गृहीतमधुपात्रिकांमदविघूर्णनेत्रांचलाम् ।
करस्फुरितवल्लकींविमलशंखताटंकिनीं-
घनस्तनभरालसांगलितचूलिकांश्यामलाम् ॥ १ ॥
श्यामवर्णः ॥ १ ॥

७९ राजमातंगीध्यानम् ।

रत्नासनां श्यमागात्रीं शृण्वतीं शुकजल्पितम् । अब्जन्यस्तैकचरणां चारुचंद्रावतंसकाम् ॥१॥
वीणामालापयंतीं च तिलकोद्भासिफालकाम् । सौगंधिकस्रक्कलिकाचूलिकांरक्तवाससम् ॥१॥
विभूषणैर्भूषितां च मातंगीं प्रणमाम्यहम् ॥ श्यामवर्णः ॥ १ ॥

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८० अथ बालाध्यानम् ।

जपाकुसुमसंकाशा फुल्लापद्मासनास्थिता । अक्षस्रक्पुस्तकाभीतिवरहस्ता तु बालिका ॥१॥
रक्तवर्णः ॥ १ ॥

८१ अथ भुवनेश्वरीध्यानम् ।

उद्यद्भास्वत्समाभांविजितनवजपामिन्दुखण्डावनद्धां-
ज्योतिर्मालांत्रिनेत्रांविविधमणिलसत्कुण्डलांपद्मसंस्थाम् ।
हारग्रैवेयकाश्चीमणिगणवलयैस्संयुतामंबराढ्या-
माद्यांपाशांकुशाभ्यामभयवरकरां भावयेद्भुवनेशीम् ॥ १ ॥
रक्तवर्णः ॥ १ ॥

८२ अथ मृतसंजीविनीध्यानम् ।

मृतसंजीविनीं देवीं शांतरूपां च बिभ्रतीम् । पाशाहीन्द्रांकुशगदाखड्गशूलवराभयान् ॥ १ ॥
रक्तामष्टभुजां वंदे फुल्लपद्मासनां शुभाम् ॥ रक्तवर्णः ॥ १ ॥

८३ अथ बगलादेवताध्यानम् ।

चतुर्भुजां त्रिनयनां कमलासनसंस्थिताम् । त्रिशूलं पानपात्रं च गदां जिह्वां च बिभ्रतीम् ॥१॥
बिंबोष्ठीं कम्बुकण्ठीं च समपीनपयोधराम् । पीतांबरां मदघूर्णां ध्यायेद् ब्रह्मास्त्रदेवताम् ॥२॥
पीतवर्णः ॥ १ ॥

८४ अथ प्राणशक्तिदेवताध्यानम् ।

रक्तांभोधिस्थपोतोल्लसदरुणसरोजाधिरूढाकराब्जैः-
पाशंकोदंडमिक्षूद्भवमणिगुणमप्यंकुशंपंचबाणान् ।
बिभ्राणासृक्कपालंत्रिनयनलसितापीनवक्षोरुहाढ्या-
देवीबालार्कवर्णा भवतु सुखकरी प्राणशक्तिः परा नः ॥ १ ॥
रक्तवर्णः ॥ १ ॥

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८५ अथ शुद्धविद्यादेवीध्यानम् ।

अक्षमालां पुस्तकं च दधाना श्वेतविग्रहा । चिन्मुद्राऽभीतिहस्ता च शुद्धविद्या सदावतु ॥१॥
श्वेतवर्णः ॥ १ ॥

८६ अथ श्रीविद्यादेवीध्यानम् ।

आधारे तरुणार्कबिंबवदने ह्यत्युग्रदंष्ट्रांकुरे-
वीणावाद अनंतभोगनिलये वीणादिगानप्रिये ।
नानावर्णमये नरास्थिलुलिते सुव्यक्तमाधरे
श्रीविद्ये त्वरिते महार्थमहिते श्रीशांकरि त्वां भजे ॥ १ ॥
चित्रवर्णः ॥ १ ॥

८७ अथ कामकलेश्वरीध्यानम् ।

पंकजपाशेक्षुधनुःकिंशुकशाल्यग्रपंचबाणधराम् ।
सतताभयवरहस्तांकलये कामपि कलाधरामंबाम् ॥ १ ॥ रक्तवर्णः ॥ १ ॥

८८ अथ वनशङ्करीध्यानम् ।

कल्पांतानलकायकांतिसुभगांशूलंकपालंशरं-
चापं चापि वराभयौ च परिघं शंखं च चक्रं गदाम् ।
बिभ्राणांशशिखंडशोभिमकुटांरत्नावरालंकृतां
वन्दे तां वनशंकरीं त्रिनयनां वागीशविष्णुस्तुताम् ॥ १ ॥
रक्तवर्णः ॥ १ ॥

८९ अथ शाकम्भरीध्यानम् ।

शूलं पाशकपालचापकुलिशं बाणान्सृणिं खेटकं
शंखं चक्रंगदाहिखड्गमभयं खट्वांगदण्डंधराम् ।
वर्षाभाववशाद्धतान्मुनिगणाञ्शाकेनयारक्षता
त्रैलोक्याजननींमहेशदयितां तां स्तौमि शाकम्भरीम् ॥ १ ॥
रक्तवर्णः ॥ १ ॥

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९० अथ सुरादेवीध्यानम् ।

सुरासुरैर्मथ्यमाने क्षीरोदेसागरोत्तमे । तत्रोत्पन्नांसुरांदेवींकन्यकारूपधारिणीम् ॥१॥
अष्टादशभुजैर्युक्तांरक्तान्तायतलोचनाम् । शंखंखड्गंधनुश्चैव कपालं मुसलं तथा ॥२॥
शक्तिं गदां वरं घंटां दधानां वामपाणिभिः । चक्रं मुष्टिं शरं शूलं लोहं खेटं च तोमरम् ॥३॥
अभयं भिंडिपालं च दधानां दक्षिणैर्भुजैः । त्रिनेत्रांदीर्घतन्वंगींकालाग्निसदृशीं भजे ॥४॥
मंदरं वेष्टयित्वा तु फेनिलावर्तभीषणाम् । गोमूत्रक्षीरवर्णाभां कृष्णरूपां परां सुराम् ॥५॥
(त्रासयंत्यसुरान्सर्वान्देवानामभयंकरी । यासुरासाद्यमादेवी यो मोहस्स महेश्वरः ॥१॥)

चित्रवर्णः ॥ १ ॥

९१ अथ चतुष्षष्टिकलादेवीध्यानम् ।

हस्तैः पद्मं रथांगं गुणमथहरिणं पुस्तकं वर्णमाला-
टंकं शुभं कपालं वरममृतलसद्धेमकुंभं दधानाम् ।
मुक्ताविद्युत्पयोदस्फटिकनवजपाबंधुरैः पंचवक्त्रै-
स्त्र्यक्षैर्वक्षोजनम्रां सकलशशिनिभां शारदां तां नमामि ॥ १ ॥

शुभ्रवर्णः ॥ १ ॥

९२ अथ सर्ववर्णेश्वरीध्यानम् ।

अक्षस्रजंहरिणपोतमुदग्रटंकंविद्यांकरैरविरतं दधतीं त्रिनेत्राम् ।
अर्धेन्दुमौलिमरुणामरविन्दवासां वर्णेश्वरीं प्रणमत स्तनभारनम्राम् ॥ १ ॥

अरुणवर्णः ॥ १ ॥

९३ अथ द्वादशार्द्धदेवीध्यानम् ।

पंचवक्त्रां त्रिनेत्रां च शवस्थां रक्तवर्णकाम् । रक्तकंजशिरोम्रालां चंद्ररेखावतंसजाम् ॥ १ ॥
अक्षमालां कुशवरत्रिशूलकुसुमाशुगान् । पाशेक्षुचापमभयं कपालं पुस्तकं तथा ॥ २ ॥
धारयंतीं द्वादशार्द्धदेवीं तां प्रणमाम्यहम् ॥ रक्तवर्णः ॥ १ ॥

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९४ अथ तिरस्करिणीदेवीध्यानम् ।

नीलवाजिसमारूढा नीलांगी खड्गधारिणी । निद्रनिमीलद्भुवननातिरस्करिणिकावतु ॥ १ ॥
नीलवर्णः ॥ १ ॥

९५ अथ अश्वारूढादेवीध्यानम् ।

अश्वारूढा कराग्रे नवकनकमयीं वेत्रयष्टिं दधाना
दक्षे वामे पिचैवंखलिनतनुलतापाशवद्धासुसाध्या ।
देवी नित्यं प्रसन्नाशशधरविलसत्केशपाशात्रिनेत्रा
दद्यादद्यानवद्यासकलसुखकुलप्राप्तिहृद्यां श्रियं नः ॥ १ ॥
रक्तवर्णः ॥ १ ॥

९६ अथ इन्द्राक्षीदेवीध्यानम् ।

इन्द्राक्षीं द्विभुजां देवीं पीतवस्त्रद्वयान्विताम् । वामहस्ते वज्राधरां दक्षिणेन वरप्रदाम् ॥१॥
इन्द्राक्षीं सहयुवतीं नानालङ्कारभूषिताम् । प्रसन्नवदनांभोजामप्सरोगणसेविताम् ॥२॥
पीतवर्णः ॥ १ ॥

९७ अथ तुलजाभवानीध्यानम् ।

रक्ताभामरुणांशुभांबरधरामानन्दपूर्णाननां
मुक्ताहारविभूषणांकुचभराक्रान्तासुकांचीगुणाम् ।
देवीं दिव्यरसान्नपूर्णकलशामंभोजदर्वीकरां
ध्यायेच्छंकरवल्लभां त्रिनयनभालकां सुन्दरीम् ॥ १ ॥
अरुणवर्णः ॥ १ ॥

९८ अथ इन्द्रापरमेश्वरीध्यानम् ।

करलसदरविंदा चारुनेत्रारविंदा निवसतु हृदि चन्द्रा स्मेरवक्त्रारविन्दा ।
निखिलविबुधवृन्दा वन्द्यपादारविन्दा ह्यतिशयितमरन्दा मोदमाद्यन्मिलिन्दा ॥ १ ॥

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करधृतकरवाला कालदृष्ट्याकराला गतिविजितमराला पक्ष्मपंङ्क्त्याप्यराला ।
विकचकमलमाला योगिसंगीतशीला वसतु रुचिरलीला चन्द्रिकानन्दवाला ॥ २ ॥
स्वर्णवर्णां महादेवीं दिव्यसिंहासने स्थिताम् ।
ध्यायेच्च वरदां देवीं चन्दिरां परमेश्वरीम् ॥ ३ ॥
स्वर्णवर्णः ॥ १ ॥

९९ अथ तुलसीदेवीध्यानम् ।

ध्यायेच्च तुलसीं देवीं श्यामां कमललोचनाम् । प्रसन्नां पद्मकह्लारवराभयचतुर्भुजाम् ॥ १ ॥
किरीटहारकेयूरकुण्डलादिविभूषिताम् । धवलां शुकसंयुक्तां पद्मासननिषेदुषीम् ॥ २ ॥
श्यामवर्णः ॥ १ ॥

१०० अथ गायत्रीध्यानम् ।

देवीं पूर्वाह्णसन्ध्या गायत्रीं वह्निरूपिणीम् । कुमारीं रक्तवस्त्रांगीं रक्तस्रगनुलेपनाम् ॥१॥
चतुर्भुजां चतुर्वक्त्रां वरदां चाष्टलोचनाम् । पद्माक्षमालावलयं बिभ्रतीं दक्षिणे करे ॥२॥
वामे कमण्डलुं पाणौ स्रुवं सव्येतरे करे । अभयं वाममस्ते च पद्मपीठे प्रतिष्ठिताम् ॥३॥
ऋग्वेदरूपिणीं प्रातस्सवनां हंसवाहनाम् । रसायनां च बृहतीं गार्हपत्ये प्रतिष्ठिताम् ॥४॥
रक्तवर्णः ॥ १ ॥

१०१ अथ सावित्रीध्यानम् ।

देवीं मध्याह्नसन्ध्यां सावित्रीं रुद्ररूपिणीम् । युवतीं श्वेतवस्त्राढ्यां शुक्लस्रगनुलेपनाम् ॥१॥
चतुर्भुजां चतुर्वक्त्रां वरदां द्वादशेक्षणाम् । रुद्राक्षमालावलयं बिभ्रतीं दक्षिणे करे ॥२॥
वामे करे च खट्वांगं त्रिशूलं दक्षिणे करे । वामे करेऽभयं देवीं तथैवार्धेन्दुधारिणीम् ॥३॥
स्वर्णपीठे स्थितां सौम्ये यजुर्वेदस्वरूपिणीम् । माध्यंदिनाख्यसवने सतीं गोवृषवाहनाम् ॥४॥
दक्षिणाग्निस्वरूपां तां ध्यायेन्नित्यं विशुद्धधीः ॥ २ ॥
शुक्लवर्णः ॥ १ ॥

१०२ अथ सरस्वतीध्यानम् ।

सरस्वतीं तु सायाह्ने सन्ध्यायां विष्णुरूपिणीम् । स्थविरेन्दीवरश्यामां नीलकुंचितमूर्धजाम् ॥१॥

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चतुर्भुजां चैकवक्त्रां पद्मपत्रायतेक्षणाम् । शंखं चक्रं गदां चैव तथैवाभयदं पुनः ॥२॥
पीतांबरं दधानां च दिव्यस्रगनुलेपनाम् । तृतीयसवनाख्यां च ध्यायेद्वै विष्णुरूपिणीम् ॥३॥
नीलपीठेस्थितां सौम्ये सामवेदस्वरूपिणीम् । वरदां गरुडारूणामाहवनीये व्यवस्थिताम् ॥४॥
श्यामवर्णः ॥ १ ॥

१०३ अथ द्विभुजान्नपूर्णाध्यानम् ।

वामे माणिक्यपात्रं मधुरसभरितं बिभ्रतीं पाणिपद्मे
दिव्यैरत्नैः प्रपूर्णां धृतमणिवलये दक्षिणे रत्नदर्वीम् ।
रक्तांगीं पीनतुङ्गस्तनभरविलसत्तारहारां त्रिनेत्रां
वन्दे पूर्णेन्दुबिम्बप्रतिनिधिवदनामम्बिकामन्नपूर्णाम् ॥ १ ॥
रक्तवर्णः ॥ १ ॥

१०४ अथ चतुर्भुजान्नपूर्णाध्यानम् ।

सिन्दूराभां त्रिनेत्राममृतशशिकलां खेचरीं रक्तवस्त्रां
पीनोतुङ्गस्तनाढ्यामभिनवविलसद्यौवनारम्भरम्याम् ।
नानालङ्कारयुक्तां सरसिजनयनामिंदुसंक्रान्तमूर्तिं
देवीं पाशांकुशाढ्यामभयवरकरामन्नपूर्णां नमामि ॥ १ ॥
सिन्दूरवर्णः ॥ १ ॥

१०५ अथ अग्निदुर्गाध्यानम् ।

विद्युद्दामसमप्रभां मृगपतिस्कंधस्थितां भीषणां
कन्याभिः करवालखेटविलसद्धस्ताभिरासेविताम् ।
हस्तैश्चक्रवरासिखेटविशिखांश्चापांकुशौ तर्जनीं
बिभ्राणामनलात्मिकां शशिधरां दुर्गां त्रिनेत्रां भजे ॥ १ ॥
कनकवर्णः ॥ १ ॥

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१०६ अथ शीतलादेवीध्यानम् ।

ध्यायेच्च शीतलां देवीं रासभस्थां दिगंबराम् । मार्जनीकलशोपेतां शूर्पालंकृतमस्तकाम् ॥१॥
कृष्णवर्णः ॥ १ ॥

१०७ अथ लोपामुद्रादेवताध्यानम् ।

पाशांकुशौ शरं चापं धारयंतीं त्रिलोचनाम् । सूर्याभां चन्द्रचूडां च लोपामुद्रां भजे शिवाम् ॥१॥
सिंदूरवर्णः ॥ १ ॥

अथ अष्टमहालक्ष्मीस्वरूपाणि

१०८ तत्रद्विभुजालक्ष्मीध्यानम् ।

हरेस्समीपे कर्तव्या लक्ष्मीस्तु द्विभुजा नृप ।
दिव्यरूपांबुजकरा सर्वाभरणभूषिताम् ॥ १ ॥ हेमवर्णः ॥

१०९ अथ गजलक्ष्मीध्यानम् ।

लक्ष्मीः शुक्लांबरा देवी रूपेणाप्रतिमा भुवि । पृथक् चतुर्भुजा कार्या देवी सिंहासने शुभा ॥१॥
सिंहासनेऽस्याः कर्तव्यं कमलं चारुकर्णिकम् । अष्टपत्रं महाभागा कर्णिकायां सुसंस्थिता ॥२॥
विनायकवदासीना देवी कार्या चतुर्भुजा । बृहन्नालं करे कार्यं तस्याश्च कमलं शुभम् ॥ ३ ॥
दक्षिणे यादवश्रेष्ठ केयूरप्रांतसंस्थितम् । वामेऽमृतघटः कार्यस्तथा राजन् मनोहरः ॥ ४ ॥
तस्या अन्यौ करौ कार्यौ बिल्वशंखधरौ द्विज । आवर्जितकरं कार्यं तत्पृष्ठे कुंजरद्वयम् ॥ ५ ॥
देव्याश्च मस्तके कार्यं पद्मं चापि मनोहम् ॥ स्वर्णवर्णः ॥ १ ॥

११० महालक्ष्मीध्यानम् ।

कोल्लापुरं विनान्यत्र महालक्ष्मीर्यदोच्यते । लक्ष्मीवत्सदा कार्या सर्वाभरणभूषिता ॥ १ ॥
दक्षिणाधः करे पात्रमूर्ध्वे कौमोदकीं ततः । वामोर्ध्वे खेटकं चैव श्रीफलं तदधः करे ॥ २ ॥
बिभ्रती मस्तके लिंगं पूजनीया विभूतये ॥ स्वर्णवर्णः ॥ १ ॥

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१११ अथ श्रीदेवीध्यानम् ।

पाशाक्षमालिकांभोजसृणिभिर्याम्यसौम्ययोः ।
पद्मासनस्थां कुर्वीत श्रियं त्रैलोक्यमातरम् ॥ १ ॥ हेमवर्णः ॥ १ ॥

११२ अथ वीरलक्ष्मीध्यानम् ।

वीरलक्ष्मीरितिख्याता वरदाऽभयहस्तिनी ।
ऊर्ध्वपद्मद्वयौ हस्तौ तथा पद्मासने स्थिता ॥ स्वर्णवर्णः ॥ १ ॥

११३ अथ द्विभुजावीरलक्ष्मीध्यानम् ।

दक्षिणे त्वभयंवित्युत्तरे वरदं तथा ।
ऊरू पद्मदलाकारौ वीरश्रीमूर्तिलक्षणम् ॥ हेमवर्णः ॥ १ ॥

११४ अथ अष्टभुजावीरलक्ष्मीध्यानम् ।

पाशांकुशाक्षसूत्रवराभयगदापद्मपात्रहस्ता कार्या ॥ १ ॥ हेमवर्णः ॥ १ ॥

११५ अथ प्रसन्नलक्ष्मीध्यानम् ।

वन्दे लक्ष्मीं परशिवमयीं शुद्धजांबूनदाभां
तेजोरूपां कनकवसनां सर्वभूषोज्ज्वलांगीम् ।
बीजापूरं कनककलशं हेमपद्मं दधाना-
माद्यां शक्तिं सकलजननीं विष्णुवामाङ्कसंस्थाम् ॥ १ ॥
स्वर्णवर्णः ॥ १ ॥

११६ अथ विष्णुपरिवारशक्तीध्यानम् ।

सुवर्णनिभशोभाश्रीस्स्यात्साभूरर्जुनच्छविः । सरस्वती सिता रक्ता प्रीतिः श्यामनिभाकृतिः ॥१॥
कीर्तीरक्ताभवेच्छांतिस्स्फटिकाभासमीरिता । तुष्टिः पीताभवेत्पुष्टिश्श्यामादेव्यस्तु ताः स्मृताः ॥
पद्मद्वयकराश्चैव वराभयकरास्तुताः ॥ १ ॥

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११७ अथ सौभाग्यभुवनेश्वरीध्यानम् ।

सिन्दूरारुणविग्रहं त्रिनयनां माणिक्यमौलिस्फुर-
त्तारानाथकशेखरां स्मितमुखीमापीनवक्षोरुहाम् ।
पाणिभ्यां मणिपूर्णरत्नचषकं रक्तोत्पलं बिभ्रतीं
सौम्यां रत्ननिधिस्थसव्यचरणां ध्यायेत्परामम्बिकाम् ॥ १ ॥
सिन्दूरवर्णः ॥ १ ॥

११८ अथ मायाभुवनेश्वरीध्यानम् ।

श्यामांगीं शशिशेखरं निजकरैर्दानं च रक्तोत्पलं
रत्नाढ्यं चषकं परं भयहरं संबिभ्रतीं शाश्वतीम् ।
मुक्ताहारलसत्पयोधरनतां नेत्रत्रयोल्लासिनीं
वन्देऽहं सुरपूजितां हरवधूं रक्तारविंदस्थिताम् ॥ १ ॥
नीलवर्ण ॥ १ ॥

११९ अथ वज्रप्रस्तारिणीध्यानम् ।

रक्ताब्धौ रक्तपोते विदलितकमलाभ्यंतरे संनिषण्णां
रक्तांगीं रक्तमौलिस्फुरितशशिकलां स्मेरवक्त्रां त्रिनेत्राम् ।
बीजापूरेषु पाशांकुशमुसलधनुस्स्रक्कपालानिहस्तै-
र्बिभ्राणामानतांगीं स्तनभरनमितामंबिकामानमामि ॥ १ ॥
रक्तवर्णः ॥ १ ॥

१२० अथ त्रिकण्टकीदेवीध्यानम् ।

नीलानाभेरधस्तादरुणरुचिधराकंठदेशात्सिता सा-
वक्त्रैर्दंष्ट्राकरालैरुदरपरिगतैर्भीषणांगीचतुर्भिः ।
दीपौ कंबुरथांगंकरसरसिरुहैर्धारयंती जटांत-
स्स्फूर्जच्छीतांशुखण्डा भवतु भयहरा देवता च त्रिनेत्रा ॥ २ ॥
चित्रवर्णः ॥ १ ॥

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१२१ अथ मोहिनीनित्यादेवीध्यानम् ।

अर्द्धेन्दुमौलिमरुणाममराभिवंद्यामंभोजपाशसृणिपूर्णकपालहस्ताम् ।
रक्तांगरागवसनाभरणां त्रिनेत्रां ध्यायेच्छिवस्य वनितां मदविह्वलांगीम् ॥ १ ॥
रक्तवर्णः ॥ १ ॥

१२२ अथ जयदुर्गाध्यानम् ।

कालांस्फारां कटाक्षैररिकुलभयदां मौलिबद्धेन्दुरेखां
शंखं चक्रं कृपाणं त्रिशिखमपि करैरुद्वहंतीं त्रिनेत्राम् ।
सिंहस्कन्धाधिरूढां त्रिभुवनमखिलं तेजसा पूरयन्तीं
ध्ययेद्दुर्गां जयाख्यां त्रिदशपरिवृतां सेवितां सिद्धिकामैः ॥ १ ॥
कृष्णवर्णः ॥ १ ॥

१२३ अथ विन्ध्यवासिनीदुर्गाध्यानम् ।

सौवर्णांबुजमध्यगां त्रिनयनां सौदामिनीसंनिभां-
शंखं चक्रवराभयानिदधतीमिन्दोः कलां बिभ्रतीम् ।
ग्रैवेयांगदहारकुण्डलधरामाखण्डलाद्यैस्तुतां-
ध्यायेद्विन्ध्यनिवासिनीं शशिमुखीं पार्श्वस्थपंचाननाम् ॥ १ ॥
कनकवर्णः ॥ १ ॥

१२४ अथ रिपुमारिणीदुर्गाध्यानम् ।

तर्जनींत्रिशिखंदोर्भ्यां धारयंतीं भयंकरीम् । रक्तां ध्यात्वा रवेर्बिंबे प्रजपेदयुतं मनुम् ॥ १ ॥
मारयेदचिरादेव रिपून्बंधुसमन्वितान् ॥ रक्तवर्णः ॥ १ ॥

१२५ अथ त्रिपुराभैरवीध्यानम् ।

उद्यद्भानुसहस्रकांतिमरुणक्षौमां शिरोमालिनीं-
रक्तालिप्तपयोधरां जपवटीं विद्यामभीतिं वरम् ।

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हस्ताब्जैर्दधतीं त्रिनेत्रविलसद्वक्त्रारविन्दश्रियं
देवीं बद्धहिमांशुरत्नमकुटां वंदेऽरविंदस्थताम् ॥ १ ॥
रक्तवर्णः ॥ १ ॥

१२६ अथ संवित्त्रिपुराध्यानम् ।

चन्द्रावतंसकलितांशरदिन्दुशुभ्रां पंचाशदक्षरमयीं हृदि भावयेत्ताम् ।
श्रीपुस्तकं जपवटीममृताढ्यकुंभं व्याख्यां च हस्तकमलैर्दधतीं त्रिनेत्राम् ॥ १ ॥
श्वेतवर्णः ॥ १ ॥

१२७ अथ बालात्रिपुरसुन्दरीध्यानम् ।

सद्यस्समुद्यतसहस्रदिवाकराभां विद्याक्षसूत्रवरदाभयहस्तचिह्नाम् ।
नेत्रोत्पलैस्त्रिभिरलंकृतपद्मवक्त्रां त्वां हारभाररुचिरां त्रितुरे भजामि ॥ १ ॥
रक्तवर्ण ॥ १ ॥

१२८ अथ नित्यादेवीध्यानम् ।

नित्यां भजे बालशशांकचूडां पाशांकुशौ कल्पलतां कपालम् ।
हस्तैर्वहंतीमरुणां त्रिनेत्रामास्फालयन्तीं करवल्लकीं ताम् ॥ १ ॥
रक्तवर्णः ॥ १ ॥

१२९ अथ त्वरितादेवीध्यानम् ।

श्यामां बर्हिकलापशेखरयुतामाबद्धपर्णांशुकां-
गुञ्जाहारलसत्पयोधरयुतामष्टाहिपान्बिभ्रतीम् ।
ताटंकांगदमेखलांगुणरणन्मंजीरभाभूषितां
कैरातीं वरदाभयोद्यतकरां देवीं त्रिनेत्रां भजे ॥ १ ॥
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VISNUNIDHI

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